



THE LURE **OF** *LAPLAND*

– A Handbook
for Arctic Art and Design

Edited by Glen Coutts, Elina Härkönen, Maria Huhmarniemi & Timo Jokela

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UNIVERSITY OF LAPLAND

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Foreword

Satu Miettinen

The University of Lapland's research profile places emphasis on the dynamic interrelationship of art, design, scientific research and the environment. In the faculty of art and design, these areas figure strongly and our portfolio of degree programmes are in harmony with the strategic aims of the university as a whole. Community-based and environmental art, service design and context sensitive research form key components of the masters' degree that is the subject of this book; *Arctic Art and Design*. This is an innovative degree that blends art and design studio practice with 'real life' projects that take place in the special environment of Arctic.

This book contains chapters by the professors and short essays, or 'vignettes', by students about Arctic Art and Design. It provides the reader with first-hand accounts of the kinds of creative practice that students have carried out in communities, with companies or a combination of both. Richly illustrated, the book offers an insight to the ways that art and design can contribute to the sociocultural and economic well-being of the region.



Antti Stöckell, *Playing with snow and ice*, 2018, details of a series of installations.

Introduction

Glen Coutts, Elina Härkönen and Timo Jokela

The main aim of this publication is to explain and illustrate practice in contemporary art and design as it has been developed in one innovative degree programme of art and design and how the disciplines relate to the far northern European and Arctic context. It is called a handbook because it simply provides information and facts, illustrating the type of products, interventions or services that students develop in partnership with local people and companies. The book is not primarily intended to be an academic or theoretical publication, rather its purpose is to reflect on the first few years of the a new degree and explain the background to some of the projects that have been completed to date.

The book was produced as part of the *Arctic Arts and Design* (AAD) masters' programme funded by the European Social Fund and the Center of Economic Development, Transport and the Environment. The degree was designed, developed and implemented by the staff of the Faculty of Art and Design, University of Lapland. AAD is new degree programme that responds to the challenges posed by the changing socio-cultural and economic circumstances in the north of Europe and Arctic. Students who successfully complete the degree are multi-skilled, creative practitioners who can operate in a wide range of situations from small-scale local and community settings to, for example, companies that provide goods and services to the tourist industries in Lapland and beyond. In addition to high level training in art and design, students must demonstrate the ability to work effectively as part of a multi-disciplinary team.

The boundaries between science and art are deliberately blurred in AAD and students are encouraged to exploit the areas of overlap between and potential benefits of, working with and across disciplines. Students may work in, for example, engineering, tourism, public, social and healthcare contexts. As an integral part of their study, each student must undertake an intensive period of work experience, a challenging 'real life' venture in collaboration with a local community, company or both. The student contributions in the second section of this book offer an insight to just a few of those collaborative experiences.

Graduates from the programme can serve as visual designers, creative entrepreneurs or consultants in a variety of situations, for example as developers of adventure and cultural environments, art-based services. Alternatively, they may be initiators or organisers of creative elements in social and health care contexts.

The book is organised in two sections, the first section consists of chapters that discuss some of the background thinking while introducing examples of projects in Lapland and beyond that use similar

methods. The second section, entitled 'vignettes', consists of short essays or reports by some of our students. Richly illustrated, that section provides the reader with a good overview of the type of work our students are capable of.

Section one, opens with a chapter by Timo Jokela and Maria Huhmarniemi that reports on the concept of *Art-Based Action Research* (ABAR). The authors teach the research element of the degree and give an explanation of ABAR and how the concept is used by to produce, analyse, document and reflect on experience. The results of the students' experiential learning and ABAR is reported through the masters' thesis.

The second chapter, by Elina Härkönen and Hanna-Riina Vuontisjärvi offers an overview of the Project Studies component of the degree programme. In the essay, the authors emphasise the blended nature of learning, drawing on the strengths of both service design and applied visual arts, with cultural sustainability at 'the core of their thinking'.

In the following chapter Glen Coutts explores the connections between art, people and place. He provides two examples to illustrate some of the ways that artists collaborate with other disciplines, specifically engineers and social scientists. In each of the examples the location, or place, was central to the art work that was developed by the artists and their interdisciplinary teams.

Mari Suoheimo and Melanie Sarantou focus on service design in the fourth chapter. Learning through practical service design methods together with the concepts of co-creation and peer to peer learning. As an example, the authors discuss a project with social workers that aimed to improve the work prospects of unemployed men.

The concluding chapter in the first section, also focusing on design, describing participatory design methods, was written by a graduate of AAD, Salla-Mari Koistinen. The author outlines the design process as it is used in a participatory context using key operational phases; finding, sharing, creating and implementing.

The second section of the book, entitled 'vignettes' is a collection of short essays, heavily illustrated, that demonstrate the breadth of activity that students engage in as part of the intensive two-year programme. Kravstov, Douranou, Corin, Hiilivirta, Huang, Walroos and Ikeuchi report on projects ranging from using design thinking in waste management, to designing an art trail with residents of a small northern village to community integration with asylum seekers using arts-based methods.

University of Lapland, Rovaniemi
November 2018



Antti Stöckell, *Playing with snow and ice*, 2018, details of a series of installations.

Art-based action research in the development work of arts and art education

Timo Jokela & Maria Huhmarniemi

ART-BASED ACTION RESEARCH AS A STRATEGY

Art-based action research is a research strategy which guides the progress of research in the cycles of action research and uses art as a catalyst for development work — for example, empowerment or the better design of environments. Art-based action research is usually used in the development projects of art education, applied visual art, and contemporary art. Art serves many purposes in these development processes. Art may be the intervention for problem solving or gaining new knowledge and understanding. Art can also be the subject of development or the tool for the research's data collection and analysis. Art-based refers to the utilisation of art in research in such a way that stakeholders and members of the organisation or community can be included in the research, and tacit knowledge and experiences can be obtained from them, which are not conveyed through traditional qualitative research methods based on verbal or written language. In this article, we describe the context of art-based action research: the project-based development work of contemporary art and art education. In addition, we provide guidance for using the art-based research strategy.

In the background of art-based research, there is a need and objective to develop research to the extent that it produces practical change as well as valid and justified knowledge and understanding related to the production of this change. There is also the need to include the tacit knowledge of stakeholders and local communities in the research process and research data, as well as utilise art-based research methods in which experience and knowledge are expressed by means of art, i.e., other than by means of verbally spoken or written language (Leavy, 2009, 2017, 2018).

The disciplines of applied visual arts and art education have been found to have the need for an art-based research strategy. These disciplines are still relatively new, and previous research has generally borrowed research methods from other disciplines, such as from educational studies and social sciences. The need for knowledge in arts and art education is transformational: the aim of research is typically to develop increasingly more functional practical working methods or practical productions. Also, the promotion of sustainable development by means of research is usually closely linked to art-based action research strategy. Researchers aim to develop operational methods that allow stakeholders and local communities, or the society in general, to become increasingly more sustainable.

Art-based action research has been developed at the University of Lapland's Faculty of Arts, primarily in development projects, where the challenges of peripheral villages, such as population ageing, the isolation of young people, and undeveloped creative-industries and cultural services have been in the background (Hiltunen, 2009; Jokela, Hiltunen, & Härkönen, 2015a, 2015b; Jokela, Huhmarniemi, & Hiltunen, upcoming). Long term art-based action research projects are also being conducted on winter art in collaboration with cold climate engineering and tourism (Jokela, 2014) and on cultural sustainability (Härkönen, Huhmarniemi, & Jokela, 2018). The working methods of art education and community art have been applied in these projects as methods of regional development and well-being work. The projects have included place-based and community projects, which both village and school communities, as well as small and medium-sized companies have participated in. The development tasks have been defined in teamwork and with the community members. One of the starting points for art-based action research is that stakeholders and members of the community participate in the research and development process.

As the authors of this article, we have participated in the development of art-based action research in many ways. Timo Jokela has led the development work as a professor of art education in the Faculty of Art and Design (Jokela, 2008, 2009, 2012). He has been conducting long-term art-based action research for regional development. Jokela has also guided several postgraduates who have used art-based action research in their theses. Maria Huhmarniemi has carried out research on the participation of a contemporary artist in debates concerning environmental conflicts. In this research, she has observed the strategy of art-based action research, although the research has not been community-based in the same way as many other equivalent development projects. Instead, her research has involved various art-based methods for the material collection and the presentation of research results (Huhmarniemi, 2012, 2016, 2017). In addition, both authors guide students of applied arts and art education in their Master's theses. The aim of this article is to provide practical guidelines for conducting art-based action research.

ART-BASED ACTION RESEARCH AS QUALITATIVE RESEARCH — KNOWLEDGE FOR PRACTICAL USE

We associate art-based action research as part of qualitative research. This is not self-explanatory as, along with artistic and art-based research, it is often considered whether this kind of research is a third research orientation alongside quantitative and qualitative research. For example, Leavy (2009) has suggested that while qualitative research is based on verbal expression, art-based research is described with images, sounds, drama, etc. According to Leavy, quantitative research aims for the freedom of values, while qualitative research is based, in principle, on values, and art-based research is political and promotes freedom. Leavy's description is also suitable as the description of art-based action research, where it is typical for this research to be associated with social or environmental politics — more strongly than qualitative research traditionally is. Despite this, we identify art-

based action research as an orientation of qualitative research. Art-based action research is case-specific and developmental research. It follows the traditions of action research that is formed as part of qualitative research.

Pirkko Anttila (2006, 2007) defines the research approaches in research that involves development objectives. She breaks down these approaches in terms of objectivity and subjectivity, as well as by theory-orient edness and practicality. Objectivity-theoretical research aims to produce objective knowledge by means of quantitative methods. Anttila describes this approach as a positive-empirical paradigm. Subjectivity-theoretical research uses research methods that aim for interpretations, understanding, and meaning. This paradigm is interpretational and hermeneutic. Research that is based on the development of practice can respectively be specified under subjective and objective. For example, artistic research, where the artist-researchers develop and reflect on their own creative process, is subjective in practice. Anttila describes this paradigm as an interpretation-experiential paradigm. (Anttila, 2006, 2007). Art-based action researchers should determine their place in Anttila's diagram (Figure 1).

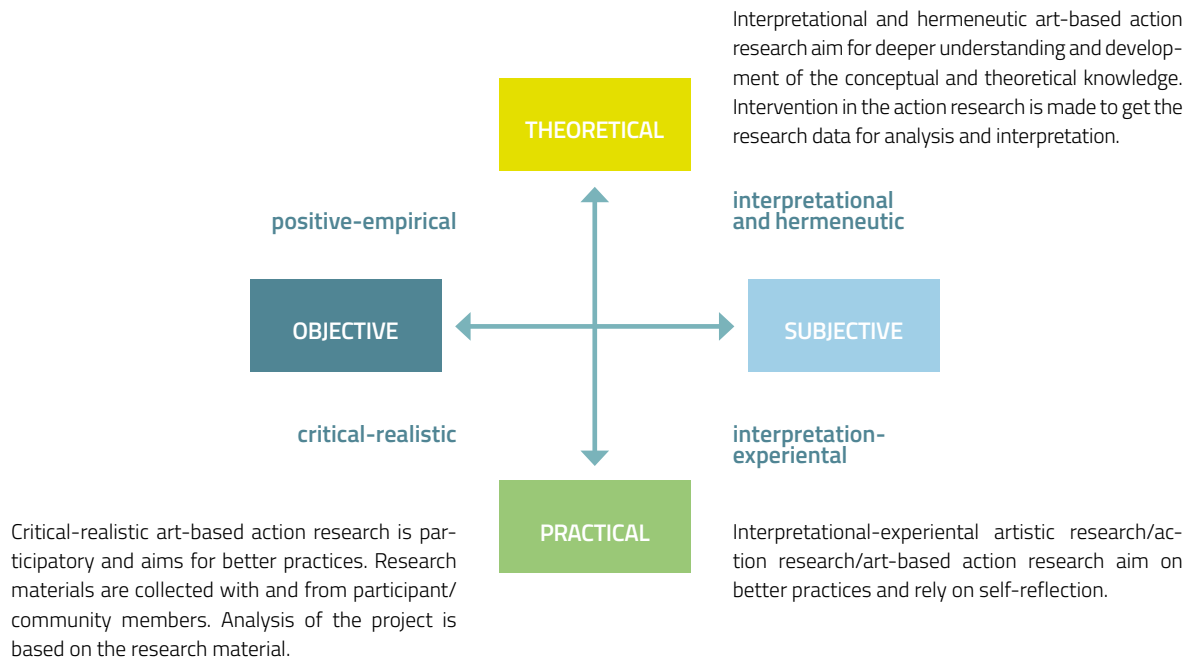


Figure 1. The art-based action research diagram is based on Pirkko Anttila's double dichotomy of research approaches (Anttila, 2007, p. 23; see also Anttila, 2006, p. 475).

Artists and art teachers are often multidisciplinary in terms of their identities and roles. Their professional skills often involve an artist's skills, a teacher's pedagogic skills, and the skills to develop methods by means of research. They could be described as artist-researchers or artist-researcher-teachers. However, in this article, we refer to them simply as researchers.

The researcher is always a key participant in the research process. In art-based action research, the experiences of the community or research topic are not intended to be studied from a third-party perspective. It is more the opposite in the sense that experiences are often intended to influence and be influenced as part of the research process. For example, art-based action research has been used to study the support of young people's well-being by means of community art. In this way, the research project has provided knowledge on how community art contributes to young people's well-being.

ROOTS IN ACTION RESEARCH, ARTISTIC RESEARCH, AND ART-BASED RESEARCH

A research strategy is a guiding principle for the implementation of research. It is the ensemble of the research's methodical approaches, which guide in the selection and use of research methods at both a theoretical and practical level. The art-based research strategy often involves the application of various methods to make it relevant. The roots of this research strategy can, however, be identified on the one hand in action research and on the other hand in artistic and art-based research. The following definitions describe the tradition of the action research strategy.

a way of working in the field, of utilizing multiple research techniques aimed at enhancing change and generating data for scientific knowledge production. Action research rests on processes of collaborative knowledge development and action design involving local stakeholders as full partners in mutual learning processes. (Greenwood & Levin, 2007, p. 1)

Artistic research, which is practice as research or practice-led research, and action research have many common principles and common factors, such as the aim to change and develop practice (Borgdorff, 2011). Research-based starting points are also united by the cyclical progress of the project, alternating between planning, practical action, reflection, and evaluation. Respectively, artistic research and art-based action research are practice-driven.

Art-based action research has some similarities with *a/r/tography*, a research orientation that originates from Vancouver, Canada, which has been theorised with Professor Rita Irwin's lead. In addition to artistic research and action research, it is influenced by phenomenology, feminist theory, and contemporary art theories, particularly relational aesthetics (Irwin & Springgay, 2008; Springgay, Irwin, & Kind, 2008). The

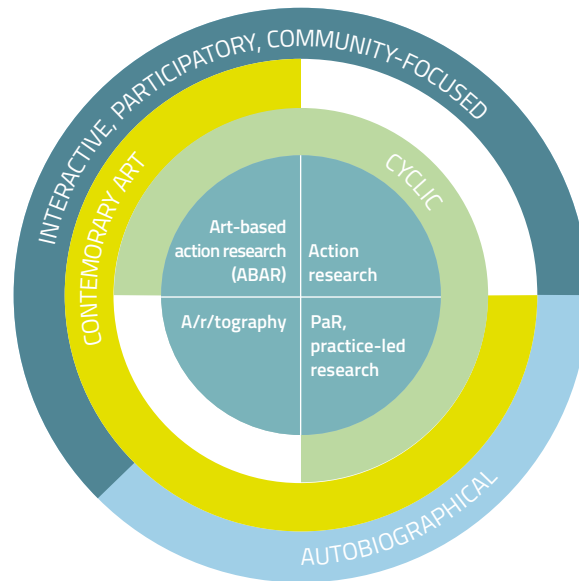


Figure 2. ABAR (art-based action research), action research, a/r/tography, and practice-led artistic research emphasise the researcher's autobiographism, interaction cyclicality, and contemporary art phenomena in different ways (Huhmarniemi, 2016, p. 44).

common factor between art-based action research and a/r/tography is that practice and theoretical research run in parallel, and the research topics are situated in the middle ground of teaching, art, and communities. While phenomenology, feminist theory, and theories of contemporary art have contributed to a/r/tography (Irwin & Springgay, 2008; Springgay, Irwin, & Kind, 2008), art-based action research adheres to the working methods of environmental and communal art, project-based action, and community-based art education. Thus, inclusion, interaction, and a sense of community are emphasised in art-based action research. The autobiographism of the researcher is usually emphasised more in a/r/tography than in art-based action research (Figure 2).

The orientations of action research in art-based action research have similar characteristics to design research. Action research-based design research is a cyclical research process based on planned interventions, which aims to solve practical problems and to develop functional theory (Heikkinen, Konttinen, & Häkkinen, 2006). Art-based action research also shares similarities with the processes of service design, in

which artist-designers aim to solve the problems of communities and environments by means of communal and interactive methods (Jokela, Hiltunen, & Härkönen, 2015a, 2015b).

CYCLICAL NATURE OF ART-BASED ACTION RESEARCH

Art-based action research is a cyclical process of research and development. It includes the definition of objectives and research tasks, planning, theoretical background work, artistic work and similar interventions, reflective observation, conceptualisation, and the specification of objectives for the next cycle. The research process and results are documented, and this documentation is used as research material. Produced artistic work and artistic productions, as well as the participatory observation of activities, are also essential research materials.

Art-based action research usually starts with a place and a community mapping, where the researcher-artist familiarises with the operating environment and various different methods. The dimensions of the place can be defined as the physical dimensions, subjective experiences, shared narratives, and so forth. The aim of the research is identified and defined on the basis of such multi-level familiarisation of the place. An initial research plan can be drafted in interaction with the stakeholder group of the research. Thereafter, the actual research activities begin either on a practice-led basis or with a literature survey. In a literature survey, the researcher familiarises with what is previously known about the research topic, that is, how other researchers and artists have processed the topics and what knowledge they have gained in similar situations or environments. One of the literature survey's key objectives is to identify the needs of knowledge.

In a manner typical of action research, the research questions are reoriented and further specified after each research cycle. Research may also involve side paths and missteps, which are normal in artistic work too. In artistic work, the process is partly intuitive, confusing, and based on experience and tacit knowledge. In artistic work, the objective and chosen method are usually not very clear at the beginning of the process (Jokela, 2008; Jokela, Hiltunen, & Härkönen, 2015a). Artistic research proceeds intuitively, through trial and error, and leads to unexpected results and surprising insights. The research topic and questions become clearer as the research progresses (Borgdorff, 2009, 2011). It is typical for researchers of artistic and art-based research to even end up in chaos during the research process. Artist-researchers experience a need for space and freedom in order to find their own methods. This may be due to the nature of artistic knowledge and the research questions typical of artistic research (McNiff, 2013). In art-based action research, the artist-researcher does not wander alone, but instead development work is usually carried out in some kind of team or community.

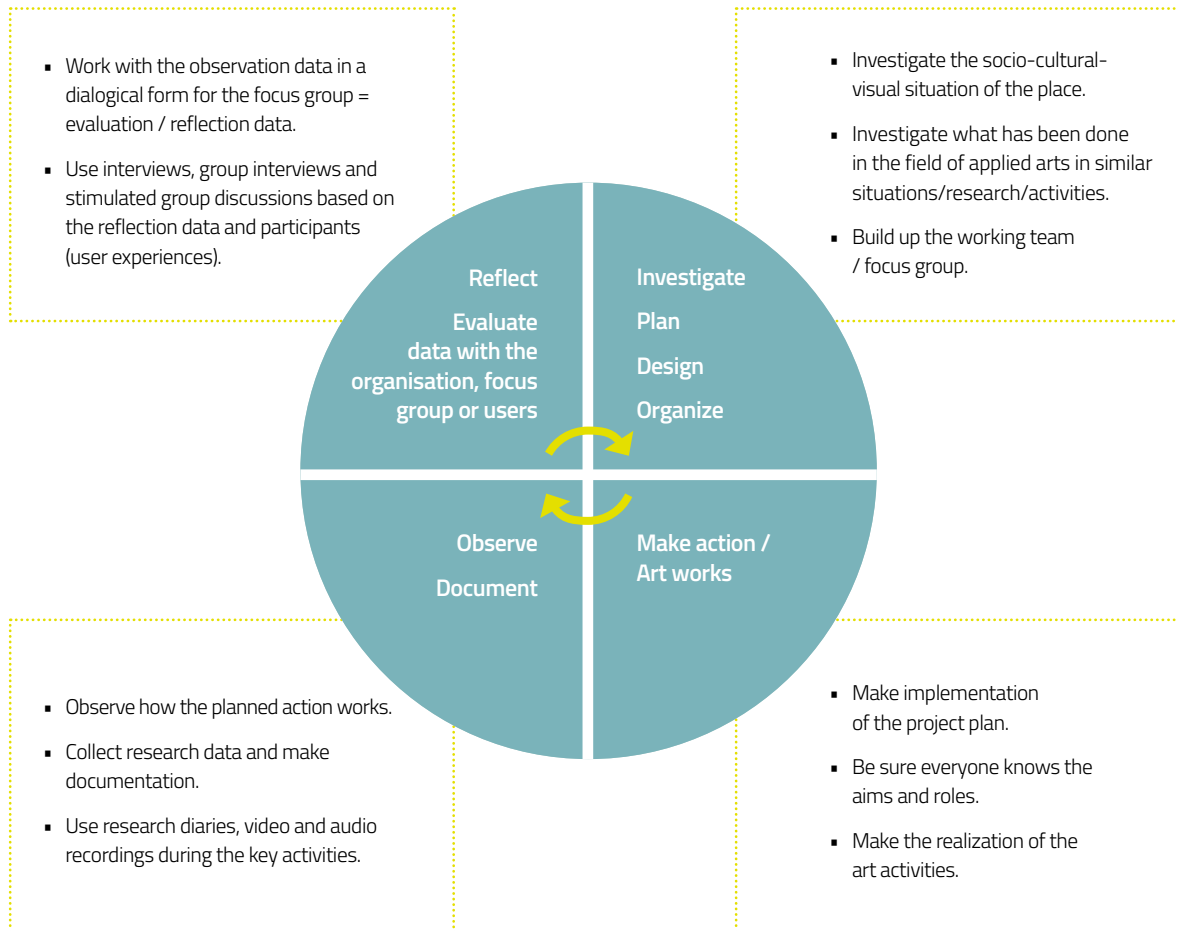


Figure 3. Art-Based Action Research cycles described by Timo Jokela.

Each cycle of art-based action research begins with planning, setting goals, and investigation of socio-cultural situations in the community or place. The next step of making action and art works can be defined as an intervention. Activities are observed and documented as the research material. Each cycle closes with reflection on and analysis of the research data (Figure 3).

COLLECTING AND ANALYSING MULTIPLE RESEARCH DATA

It is essential in art-based action research that reflective research data is compiled, which enables knowledge about the activities for development work purposes. The compilation and analysis of data is a part of the process that facilitates the development work and validates the research. Research data is compiled in many ways and is typically in several formats. Data can include, for example:

- Meeting memos and notes
- Researcher's personal observations of the activities in which he/she is involved
- Photographic and video documentation of the activities
- Completed drafts, plans, and art pieces
- Sketches, drawings, and other planning and design material made by the researcher or other participants
- Documentation of the activities' reflection and evaluation discussions
- Various interviews, questionnaires, and other feedback

The researcher's personal observations should be compiled in an observation diary. The researcher can personally use any form of documentation that best suits his/her own activities. It is essential that the recording of observations is systematic and regular. For example, discussions with members of the community as well as personal thoughts and feelings can be recorded. Good formats of observation diaries include, for example:

- a notebook, which includes the documentation of observations in the form of photographs and text
- a file in which the researcher writes his/her own observations and attaches photographic documentation in support of memories
- a voice recorder, which the researcher uses to verbally record his/her observations

An observation diary also helps to recover the chronology of the research.

Photographic and video documentation are common data of art-based action research. It is typical for this material not to be compiled solely for the purpose of the research, but instead they can be used to exhibit the contemporary art process at exhibitions and, for example, as study material. Documentation is needed for knowledge purposes, exhibitions, evaluation, reporting, and the planning of new projects, and not all needs can be anticipated during the project. In the same way as the recording of observations, photography is also systematic. A camera must always be available in order to avoid missing situations in which something significant in regard to the research takes place. It is also often worth considering whether the

photographer is someone other than the researcher. If this is the case, the photographer must be familiar with the purposes of the research and discuss the purposes and needs of the photography with the researcher. Photographic material is worth reviewing during the research process to ensure that the subjects and methods of photography can be retargeted, if necessary.

In artistic and art-based work, the participants of the work can share their opinions and ideas during the stages of generating ideas, planning, and implementation, as well as through actual artistic productions. The completed drafts, plans, artistic productions, and artistic reflections of experience are often one form of research material in art-based action research. In practice, such material may refer to the participating community's drawings, collages, photographs, videos, environmental art productions, etc. Using these sources as material unites the use of the art-based research strategy with the diverse methods of art-based research. The idea is that the participating community's productions convey knowledge that cannot be put into words.

For example, thematic and group interviews, as well as questionnaires, can be used as part of the research, where necessary. However, it is usually worth considering whether equivalent knowledge can be obtained by means of documentation. For example, the documentation of a feedback discussion can be equivalent to a group interview. The evaluation of the process and feedback discussions can be promoted by viewing documentation, and artistic expression can also be included in providing feedback. Viewing the visual documentation of the process in interactive situations is an effective method of development work.

Material compiled in the research is always analysed in some way. If the material is comprehensive, the research can classify, theme, and group it. It is as if the research dialogues with the material and other literature. The analysis of such material does not differ from the qualitative analysis methods of material. However, it is possible in art-based research to apply artistic work to the analysis and interpretation of the material. In this case, the artist can process the photographic material into a photo collage or the voice recordings into an audio piece or an element of installation art. This type of method may also lead to the artistic representation of the research.

The analysis of material is often a process that overlaps with the evaluation of the project. It is valuable to include continuous project evaluation in art-based action research as this corrects and orientates the activities as well as the final evaluation focusing on results. The final results of the project are evaluated in two stages: as soon as the project ends and they are still fresh in one's mind and later, when those involved have had a chance to reflect more on the experience. The project participants' concepts, experiences, and analyses form the basis for the entire project's evaluation. The evaluation should thus be carried out in co-operation with the participants. When activities are reviewed from the perspectives of the researcher, the participants, and the community or stakeholder groups, the review does not become too one-sided.

If the research has been completed in close cooperation with the community, the researcher should ask the community to also participate in the analysis of the material (Jokela, 2009). Furthermore, if the analysis results are presented as an artistic production, the research result may be convergent with a production completed in a communal art process. The evaluation of art productions is an essential part of forming knowledge about the functionality of a method. The completed work demonstrates how functional, successful, and empowering the process has been. The evaluation criteria of effectiveness include, for example, the work's and research's ability to generate ideas, feelings, and mental images, as well as a sense of empowerment and increasing participants' confidence in their own capabilities and skills (Jokela, 2009).

PRESENTING THE RESULTS AND WRITING THE RESEARCH REPORT

The art-based action research is usually published for both the participating stakeholders or the community, the scientific community, the art world, and the general public (figure 4). A central stance in arts-based action research is that the artistic results and representation of the process is available and accessible to a

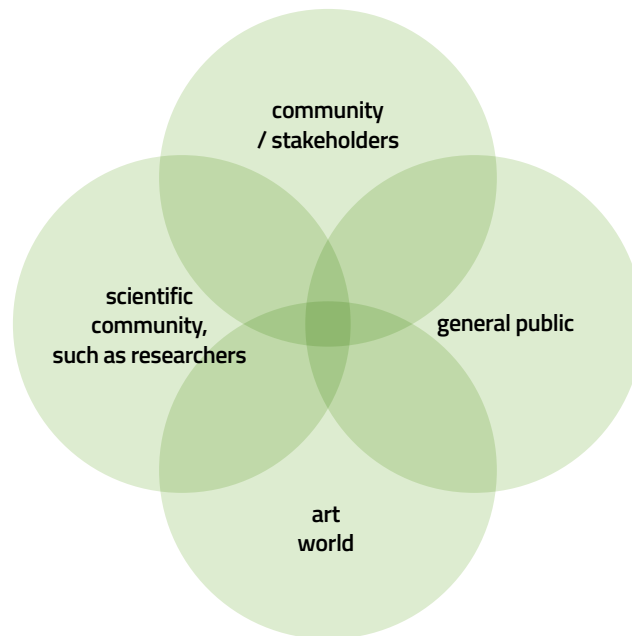


Figure 4. Various audiences of the research include the scientific community, the art world, and the general public. Only small part of the audience familiarizes themselves with each representation of the research.

wide and diverse audience. As Savin-Baden (2014) argues, both the audience and the participants of the research must be able to understand, engage, and relate to presentations of research.

Art-based action research is presented as both artistic productions and as research reports. If the research has been completed as an academic Master's thesis that includes an artistic part, the research report can be more concise than a traditional research report. It is, however, typical in artistic action research that the researchers first write comprehensive reports, which they then summarise and crystallise into a final report.

An artistic production may be, for example, a place- and time-based process, work or event. It is often re-exhibited as an exhibition or video documentation. The artistic parts of the research are either evaluated on site or on the basis of documentation and representation. The artist-researcher personally determines where he/she wishes the evaluation to take place.

For the research report, we recommend the form of a traditional report because it facilitates the perception and understanding of the research methods used, the progress of the research process, and the obtained results. The form of the report can be as follows:

- Introduction, which describes the topicality, significance, and objectives of the research, as well as the aims and backgrounds in brief, and motivates the reader to continue reading
- Literature review and discussion of previous research and art in the same field
- Explanation of research strategy, methods, and ways of collecting research materials. The author has to show that he/she knows the discussions on the used methods.
- Description of the research process and experience gained in dialogue with the literature. Remember that the description is a result of the analysis of the process.
- Results, for example representation of artistic productions (results can be included in the previous chapter)
- Conclusion, including summary and the ideas for future cycles of the art-based action research

QUESTIONS CONCERNING RESEARCH ETHICS

Ethics are present in all stages of art-based research similarly than in other art-based research and action research (IDEO, 2015; Leavy, 2017; Savin-Baden, 2014; Tenk, 2002). The determination of the research's objective, the generation of research questions, the operating methods in artistic work, and the collection of material, etc. all involve ethical choices. The aim should be for ethical perspectives and choices to be identified and worded.

Art-based research is intentional. The objective of the research is influenced by, for example, by the researcher's and community's values and attitudes, even their political views. These background factors should be demonstrated in a transparent manner in the research process and reports. The researcher must explain his/her relationship to the research topic and personal intentions held in regard to the research. While the community members and stakeholders participate in the research, it is important that participation is voluntary for the whole process; in other words, participants can leave the process if they want to. Research ethics from these perspectives are discussed in detail in various guidebooks (Denscombe, 2007; Wiles, 2013).

Research ethics involve the collection of appropriate consents. In the research consent application, the purpose of the research and the publication channel should be indicated, as well as whether the participants of the research are identifiable as individuals or anonymous. If children under 18 years participate in the research, consent shall be requested from their guardians. When a research is carried out in a school, consent is also requested from the principal, who may refer the request to the head of local education department.

An equivalent consent shall be requested for the documentation of the research project and the completed art productions. Only work that has been permanently placed in a public location can freely be photographed. Consent is also required for the public disclosure of production photographs and such photographs and videos in which individuals can be identified. The agreement, which is worth concluding in writing, shall describe the research project and specify the contexts in which documentation will be published and presented. When under 18-year-olds participate in the research, it is very common that they cannot be identifiable in the documentation. In this case, photography shall be limited to the extent that faces are not visible. Consent for documentation may, however, be included in the research consent, which involves the photography of an individual and the photography and representation of an individual's artwork.

Articles are often written about the research for research journals. Research may often be covered in articles several years after it has been completed. The publishers of magazines, journals, and books may require written consent from each of the individuals visible in a photograph. Therefore, such consents should be archived and stored with care.

The same ethical principles apply to the writing of a research report as to all research. Other research and art productions that have influenced one's own research must be referenced appropriately. The challenges and errors of the research process must be disclosed in a transparent manner. The research report must be disclosed to co-researchers and key participants for them to read and confirm.

PROJECT-ORIENTED ART-BASED ACTION RESEARCH STEP BY STEP

1. PRELIMINARY WORK

- Set the target, identify the problem, and set the initial goals.
- Do social-cultural-visual mapping of the place and situation in which you are working.
- Do a review of the research literature and art in the same field, which might help you to choose the ways of working. Get familiar with conventions and good practices.
- Define a preliminary basis for the concepts and theory by using literature and research.
- Set goals based on theoretical grounds.
- Clarify your research methods and ways of data collection.

2. TEAM WORK: PLANNING THE ORGANISATION/COLLABORATION

- Identify the possible project partners and their roles and functions (users, customers, focus group, and team you are working with).
- Create a project group/research team and schedule meetings.
- Define the group together with the operational goals/issues to be tested and developed.
- Share your responsibilities (in parallel or hierarchical).
- Build a common understanding of the project implementation: the value background, conception of the art, and applied art theoretical basis.

3. REALIZATION AND COLLECTING RESEARCH DATA

- Plan the activities together with your group using the form of action research/design cycle.
- Plan the ways to collect observation and documentation data (diaries, co-researcher/co-artist's portfolios, interviews, questionnaires, etc).
- Implement the artistic activities/research project and data collection.
- Celebrate the results of your project by sharing them (exhibition openings, get-togethers, etc.).

4. REFLECTION, EVALUATION, AND REPORTING

- Edit the observation and feedback data in a usable form as stimulation for reflection and discussion with your co-research group.
- Classify and analyse research data gathered (often takes place using core themes and categories).
- Evaluate the results and make suggestions for improvement to make the action better.
- Write a report as a form of development narrative.

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Juho Hiilivirta, *Snow Butterfly*, 2018, documentary photo from community art.



Towards culturally sustainable projects

Elina Härkönen and Hanna-Riina Vuontisjärvi

The innovative aspect of the Arctic Art and Design (AAD) master programme is the way it combines the best practices from the disciplines of Applied Visual Arts (AVA) and service design when working with northern contexts, communities and Small and Medium Enterprises (SME). One of the aims of AAD studies is to learn to seek and choose approaches that consider the importance of cultural sustainability in the design and art processes. This can be achieved by identifying the local, in this case the northern ecological features, materials, cultural aspects and traditions.

The master's students studying in AAD come from various fields of study and international backgrounds and during their studies they learn to apply their skills to the context of the Arctic. These are practiced in the *project studies* class that aims to provide real working life experiences and insights. The students design and implement their projects with real stakeholders that mainly seek collaboration in environmental design, adventure tourism or third sector work with different communities. The principles of sustainability, especially working with the fragile northern surroundings are crucial aspects to consider throughout these processes.

The chapter discusses the benefits of combining the methods of discovering (service design) and place research (AVA) with the international student groups aiming to work with local stakeholders. We achieve this by providing experiences from the (AAD) project studies where the systematic use of methods from both disciplines is one of the key aims when planning a field project. We will shortly introduce the way students' project studies are constructed and what are the requirements to carry out culturally sustainable activity in the context of the Finnish Lapland. The experiences are based on the project studies and student projects implemented between 2015–2018.

Our backgrounds are in art education and service design and we have worked together developing the project studies in AAD since 2015. We have evaluated the challenges and good practices students have experienced and reported during their studies. Elina Härkönen works in art education and applied visual arts and the service designer Hanna-Riina Vuontisjärvi has been working with the local communities in Africa, China and Finland for several years and has observed AAD project studies particularly from the perspective of social innovations, empowerment and participatory development.

CULTURAL SUSTAINABILITY AT THE CORE OF WORKING

Cultural sustainability in this context is about striving for understanding of the communities and their places who collaborate in the working. One of the key principles is to recognise that the ownership of local knowledge and the planned activities need to be based on the need that originate from the people living in the area (Auclair & Fairclough 2015). Therefore, the student project activities start from the expressed needs and visions of the collaborative community and these are used as a basis for planning. Executing these projects in a dialogic process with real stakeholders in real environments is seen to lead students to strive for sustainable and lasting solutions. The AAD curriculum is built around *project-based learning*, that is connected to the constructivist learning theory where learner is seen as an active producer of knowledge. Learning is seen to be based on an interactive construction of knowledge between people in a creative dialogue. Also, the subjective meaning constructed by individuals is tied to the meaning systems that prevail in the community. The reality is maintained and transformed in a dialogue between people (Tynjälä, 1999).

The projects are usually done in different sectors of the society, for example, with village communities, third sector actors, SME businesses and also in larger projects funded by EU and other financing bodies. We have usually worked with these partners on a long-term basis and have developed excellent working relationships with the people involved. The students are introduced to the options available and they can determine their project themes according to their own interests and previous skills.

The principles of AVA and service design lead the project processes before, during and after the action. Considering the nature of AVA and service design, learning can take place through dynamic social interaction rather than only in individual processes. Socially-engaged and place-specific applied visual arts means that the collaboration should be built on participators' values, needs and perspectives (historical, narratives, traditions). This approach to art requires the pre- and co-understanding of cultural identities, psychological and economic wellbeing that is gained only through an ongoing dialogue between local people about their locality, traditions and aspirations. Collaboration and communication are the vital learning points when working with people with different viewpoints and ambitions. These are also the core elements of cultural sustainability. To deepen the social-engagement, culturally sustainable ways of working relate closely to the principles of human-centric service design. There the designer/ artist acts as an equal participant using the skills of facilitation and empathy. Knowing the culture, history and place of the community becomes vital when selecting the use of service design tools and methods for the activity (Valtonen, 2005; Tan, 2012; Härkönen & Vuontisjärvi, 2017). During the planning of the projects, these aspects are constantly examined, tested and re-evaluated. It is important to find the tools that best serve the particular collaboration and project.

To deepen the students' orientation and engagement for their projects, they are encouraged to connect their research (master's thesis) to their projects. The research method they usually utilise in their research is art-based action research. Carrying out research alongside the practical work of the project helps the students maintain the elements for well-designed processes. The principle behind this is that profound knowledge and understanding of the working context can yield permanent positive effects. Understanding the place's multiple dimensions helps make culturally, environmentally and socially sustainable solutions (Coutts, 2013; Jokela, 2013; Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006).

STARTING THE PROJECTS THROUGH DISCOVERY AND PLACE RESEARCH

The project studies start with a project management course where the first and crucial steps towards implementing the project are taken. The course aims to introduce the basic practices of applied visual arts and service design and show how combining the functional tools from both disciplines can lead to more sustainable projects. Through careful preparation and cyclical approaches of testing and redesigning the actual project activities are easier to carry out. The students are introduced to annually changing project partners and locations. The partners describe the need and set a loose framework for the collaboration. Seldom do the projects begin with needs set by AAD or UoL. When the partner has determined the need, the participating student groups are formed and the initial ideas are introduced to the partner. This is the very launch of the collaboration that, depending on the extent of the work, may last up to two academic years.

When the project location is clear and the initial ideas start to take shape, the next phase focuses on the launching principles of service design processes. This phase focuses on understanding (Moritz 2005) or discovering (Design Council 2015). The discovering phase includes a variety of service design tools that roughly determine the user and stakeholders, the organization and its operating culture, mission and vision (if existing). In addition, best practices of similar examples existing in the market are benchmarked. When cooperating with local communities, discovering phase tools are more attached to the local community, its individuals (key actors) and their stakeholders (service providers, municipality decision makers, third sector actors) rather than a company or business. Tools such as observations, interviews, probes, surveys or benchmarking are used when trying to understand the people, environment and cultural dimensions of AAD projects.

Narrowing down the broad picture produced during the discovering phase, the students are guided to direct their attentions to the target location of their project. This approach brings the planning process closer to the grounding principles of place-specific AVA. In order to make sustainable decisions and understand

the history, traditions and social contexts of this particular location the students are required to conduct a thorough place-based investigation. This is based on the notion that through real investigation with local people and familiarisation with related literature, the students gain an authentic understanding of the place and are better informed to carry out the work in a culturally sustainable manner (Jokela 2013; Härkönen & Vuontisjärvi, 2017). The place research begins with lighter investigation of information going through books and the Internet resources. Visits to the site are organised during the research but the so-called textual research is considered to form a ground to the research. When the visits take place, meetings with the partner and other local stakeholders are organised. Students often use their materials from the discovering phase to start the communication and planning with their partners. Interviewing locals, documenting features of the physical space and agreeing the next steps accelerate the design process and increase motivation for the students to continue their project. This approach has been developed at the University of Lapland over the past decade and has its roots in environmental and community-based art education (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2005).

These human-centric and place-specific approaches focus on people's place-related experiences and memories rather than on the terms of the physical space (Jokela, 2013). The idea of 'place' here is understood as a way of seeing, knowing and understanding the world (Cresswell, 2004). When the planning requires a constant dialogue and collaboration with the community about their places, it is crucial to understand that places are constantly changing depending on how people perceive them and what they mean to people (Fairclough, 2009). According to Jokela (2013), the designers /artists are required to analyse the place-related dimensions where the environment is understood as a basis of cultural identity, psychosocial and economic well-being. This requires an ongoing dialogue between local traditions and reforms (Jokela, 2013). The traditions are linked to cultural heritages that can offer understanding of historic processes and of how a place evolved from its current state to the planning and design processes. Fairclough (2009) points out that cultural heritage in cultural sustainability is focusing on the ways everyday life is lived in different places and what people value in their lives and places. This can enable a heritage-informed perspective on what should happen next, which could as easily be a decision to promote radical change as to encourage continuity (Fairclough, 2009). The central aim of the students' place research is to gain awareness and understanding and seek directions and raw material for future change in that particular place Fairclough et al. (2014) point out that:

Place-based cultural activity of any kind should fundamentally be about dialogue, discourse, debate, argument, persuasion. It requires us to listen as well as to talk.

The discovering and researching phase normally lasts between four to six weeks after which, the place, the final plans for action are made. However, these first steps in the project usually continue to some extent,

throughout the action phase. When the location and people become more familiar, different layers of place usually start unfold. This increases sensitivity and understanding and helps in decision-making throughout the project. This aspect is especially crucial in the context of AAD. Most of our students come from different countries and are visiting the Arctic region for the very first time. Benchmarking and the place research helps them to get acquainted with their new study and working context but does not change the fact that the language and cultural barriers challenge them more than it would the local students. In cases like this, the intercultural dialogue becomes essential. The students have pointed out that the main challenges in collaboration are in communication. As most of the students do not speak Finnish, it affects the understanding of hidden nuances. In the next section we present one example of students working on a place specific project in a dialogue with local people.

THE STUDENT PROJECT: *TIRROVOIMAA*

One of the students project cases we are examining from the perspectives of discovering and place research is the ‘Tirrovoimaa’ project. The aims of this larger project is to develop a new kind of nature-based resort in village of Pasmajärvi, Kolari and it is funded by the European Agricultural Fund for Rural Development. From the environmental aspect, the project is examining a longer-term value of forests besides of logging and the interest is also in the area’s suitability for nature tourism and nature tourism being part of the traditional village landscape. From the community perspective, the project aims to involve local residents in the participatory development process and encourage them towards long-term self-oriented entrepreneurship. As an outcome, the project will create a process model which takes into account the special features of the area, people and the local culture. The AAD student group working in Tirrovoimaa (2017–2018) consists of service designers and visual artists. Their backgrounds are in interior design, industrial design, filmmaking and architecture and they were all used in the project.

In autumn 2017, the student group started their discovery phase by exploring the area of Pasmajärvi village and meeting the local residents. Their first task was to identify the characteristics of the area through place research and understand the motives and needs of the local community by using observations and interviews. When the group started to seek good practices related to nature-based tourism, they carried out a benchmarking exercise of the existing local and global markets to clarify strategy and frame their design task.

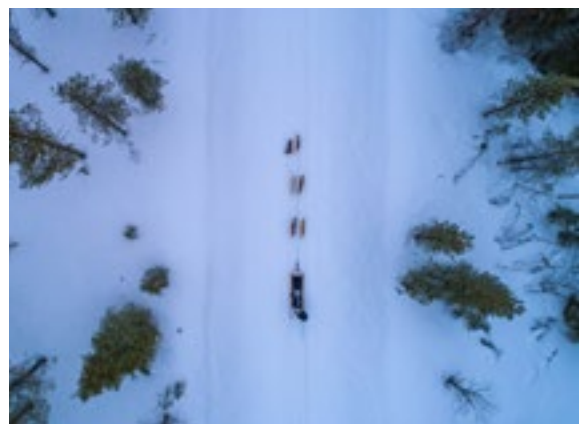
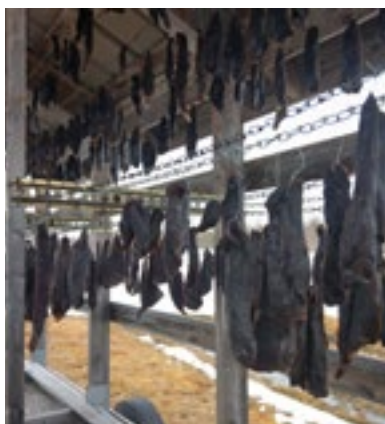


Figure 1. Objective and subjective aspects of Pasmajärvi - unique, fresh, beautiful, pure, wild, virgin, special place to learn, to live, to love, to relax, to return. Images 1,2,6: Marcelo Souza de Araujo. Images 3,4,5: Hazal Doga Kilickap, 20017–2018.



Figure 2. Mapping a customer journey to Pasmajärvi resort and pondering on how to solve logistic problems. Meetings at Pasmajärvi school. Image: Elina Härkönen, 2017.

After the place research, students interpret gathered information by using customer journey tool to visualize nature-based tourist's service path in Pasmajärvi resort. Customer journey tool is a visualised path or a story of a user experience of a certain service in a certain environment. Storytelling was also used as a tool during the phase and the group designed a drama arch of this unique nature resort experience. The drama arch tool is used to visualize the recognized emotions during the service experience. In the internal meetings they started to prototype products and services around the themes they had discovered during their first field visit. The key themes agreed on were uniqueness, freshness, beauty, purity and the wilderness.



Figures 3–4. Joint workshop in the village of Pasmajärvi organized and facilitated by Arctic Art and Design students. The workshop theme was selected by local residents and aimed to support local entrepreneurship through product development of local materials. Images: Hazal Doga Kilickap, 2018.

One of the challenges the group faced was to reach the local residents during their investigations. Later, the tasks such as joint workshops and field trips in the village were able to tackle this problem. Another difficult issue was to catch the nuances of conversations with the locals as none of them spoke Finnish. Language barriers brought some extra work for the collected workshop data as it had to be translated into English before analyzing. In similar situations our international students have creatively tackled the challenge by using design and art tools in data collection. For example they have observed the participants and sketched the body language. They have considered this as a positive experience, as they have been able to pay more attention to the non-verbal communication.

The actions implemented during the discovery phase turned out to be crucial for the group to approach the place through culturally sustainable manners: from the perspectives of the local community and through understanding its culture and the unique qualities of the local natural surroundings. Tools used in the discovery phase helped the group to draw an overall image of the project. The development task

and different joint tasks such as gatherings and workshops helped build trust and promote engagement between the locals and the student group. Place research raised the sense of understanding the environment, its characteristics and, together with the interviews and observations, helped to appreciate the local community and its traditions.

CONCLUSIONS

We have discussed the benefits of combining the methods of discovering (service design) and place research (AVA) with the international student groups aiming to work with local stakeholders. Although discussing these in the context of the Arctic, the tools used and levels of cultural learning may be applied to other cultural contexts with a little adaptation. To design culturally sustainable activities, we believe, one needs to first understand the cultural, social and ecological layers of the location one is about to work with. Project work is as much about learning to work as a team as it is to learning to collaborate with the local community. It is also about learning to maintain a constructive dialogue and finding ways of engaging people despite the lack of common spoken or cultural language. Continuous dialogue, flexibility and readiness to adapt to unexpected changes are the key factors towards sensitive working.

Besides collaborating with local communities, the international students in AAD also need to be able to work in multicultural and multidisciplinary teams inside their own student group. At the end of their projects, the students have reported that although challenging in so early stages of their studies, working in real environments has made learning more meaningful. We believe that bringing studies to real contexts and to the local cultural traditions can support the students to develop their cultural understanding quicker and give them strategic tools to navigate in the cultural environment. In their feedback, the students point out that cooperating with real partners leads also to a better understanding of the local language and the behavioral models of the place. When not being able to understand the language, the nuances may remain hidden and there becomes a need for cultural interpretation: the visuality of art and design tools can form a universal language that functions as cultural interpreters and increase mutual understanding.

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Willow sculpting workshop in Muodoslompola village in Northern Sweden. Photos by Maria Huhmarniemi.



Art at the heart of matters: Connecting art, people and place

Glen Coutts

What should be the purpose of contemporary art at the beginning of the 21st century? What sort of training should art schools and universities provide? Apart from aesthetic and cultural contributions, is there potential for artists contribute to the economic and social life of a community? Is the sort of training that most professors of art received (probably in the 20th century) still 'fit for purpose' in the 21st century? In short, what should be the key features of a good training in art? These big, fundamental, questions were central to the thinking of the planning team that developed new types of training in art and art education at the University of Lapland in the first two decades of this century. A multidisciplinary group, comprising artists, designers, filmmakers and art education specialists set about devising a completely new programme with an emphasis on developing the social and economic potential of contemporary art.

During 2008 – 2013, a pilot masters course was conducted within which these questions were central. Operating in the far north of Finland, across Lapland, two groups of students were admitted to a two-year master's degree that focused on developing and testing new ways of using contemporary art and service design thinking in community and economic settings (Seppälä, 2012). Community-based and participative approaches were developed as the dividing lines between the disciplines of art and design were constantly tested and, over time, blurred. A meld of participative, user-generated approaches (Armstrong & Stojmirovic, 2011), service design (Miettinen, 2012), community engagement (Zieske, 2013; Macdonald, 2012) and 'real world' approaches to art (Coutts, 2013) meant a challenging training period for students. This 'melting pot' of methods and theory challenged the students to balance their established expertise through previous training (in design or art) with the need to accept new situations and, often, work 'outside of their comfort zone.' The programme was deliberately constructed to encourage interdisciplinary work. In addition, and unusually for many art institutions, much of the students' experience was field work, with local companies or community groups.

The university of Lapland has a long and distinguished record of community-based and environmental art. It also has significant expertise in service design. In addition to excellent local networks, for example the tourist and forest industries, international collaborations have played a crucial role in developing new ways of training in art, design and art education (Coutts & Jokela, 2008; Jokela, Coutts, Huhmarniemi & Harko-

nen, 2013). The artists and academics in the university have been acutely aware of the need to share and learn from the experience in other northern and Arctic countries of the changing role of art, design and art education (Jokela & Coutts, 2015). Over the past 10 years or so there has been a fusion of these experiences, ideas and activities that has coalesced into the masters programme now called Arctic Art and Design and in particular the development of the notion of Applied Visual Arts (AVA). In the next section, I will discuss the concept of AVA in a little more detail.

ART AT THE HEART OF MATTERS

Social circumstances, as well as industry and commerce are changing rapidly in the Arctic as they are around the world; concurrent with these changes, the demand for an adaptable, highly skilled and creative workforce has increased. In most countries in northern Europe, particularly in Finland and the UK, higher education institutions have traditionally produced graduates with a good “skills mix” of creativity, Information Communication Technology (ICT) knowledge, and sound practical competences. Art schools, with their emphasis on independent and studio-based learning have been excellent at allowing students to pursue their own ideas, whilst providing training in practical and craft skills. Education in art and design has always been about creativity, problem solving and encouraging alternative ways of seeing and making sense of the world. Although there are notable exceptions, what has been missing in many such programs has been practice-based learning rooted in the “real world” (Coutts, 2013).

Given the seismic changes that have taken place over the last 50 years or so, economically, socially, culturally and politically, it is surprising that there has been so little change in art schools. Without wanting to exaggerate, it is still possible to visit many schools of art and see the same sort of activities that might have been going on in the middle of the last century. This is not to criticize the quality of teaching and learning, merely to wonder about the extent to which the training in some, especially fine art departments, prepares students for life beyond the academy, how does the experience prepare graduates for life, to make a living, in the 21st century? Interestingly, the discipline of art education – especially where it is located in an art school or faculty of art and design (as opposed to a faculty of education) has often been at the cutting edge of innovation and research in devising and testing alternative approaches to contemporary art practices in society (Coutts, Soden & Seagraves, 2009). The department of Art education at the University of Lapland was one of the first education programs in Finland, where a fusion of contemporary art practice and social engagement through art has been developed, particularly in community-based and environmental art (Coutts & Jokela, 2008; Jokela & Huhmarniemi, 2008). Inevitably, the focus has been on how new approaches to community, socially and commercially based art might work in the Arctic context with its special conditions. However, the work has attracted interest from

around the world, particularly in Northern countries who share some of the challenges facing artists and designers (Beer, 2014; Biggs, 2016; Gunnasdottir, 2014).

Concurrent with the societal changes that have taken place, the role of artists and designers has developed and adapted to the requirements of local and national circumstances. There is still a place for high quality fine arts, design, art exhibitions and so on, but realistically, such work will not be for the majority of young people training in our art schools. Many will enter the teaching profession, or some sort of public service, for example social work, therapy or health and well-being related employment. There is an increasing trend for artists (or designers) to be employed as specialist consultants or lead ‘creatives’ in public or private enterprises. Since the public art and ‘town artist’ movement in the 1970s in the UK the idea of employing people with creative skills on multidisciplinary projects – particularly those aimed at addressing some environmental or social issue has gained momentum.

In this model, artists act as facilitators for a community group, public service or business, using their skills and experience. For example, visual arts and cultural productions have become an integral part of the tourism-related ‘experience industry’ in the North (ref to projects in the book Tonttula, Art Gear, etc).

What is referred to as Applied Visual Arts (AVA)¹ differs significantly from the way in which artists have traditionally been trained in art disciplines that mainly focused on the artist’s technical skills and personal expression. In that model, it was quite possible for students to pass through their entire training without having to make a presentation to clients (i.e. non-artists), devise a funding application, negotiate with a team of (non-art) experts, cost and deliver a project or write reports. Such skills are now fundamental to many jobs. We need specialists, but we really need specialists who can collaborate and negotiate the best outcome as part of a multidisciplinary group. For that reason, the Arctic Art and Design (AAD) master’s degree embraces a project-based, inter and multidisciplinary model from the very first week of the student’s training. AVA therefore, is situated at the intersection of visual arts, design, visual culture and social engagement. It is from the interplay of these different, but related, fields of study that AVA develops practical working methods and lines of action. Almost always in close collaboration with communities, companies or a combination of both. The key characteristic in AVA is that artist is not alone in a studio, rather she or he is part of a team - AVA is intrinsically multidisciplinary.

In the AAD degree, this philosophy permeates the entire program. Student experience in the master’s program follows a very different path to normal practice in fine arts, it is always context-driven; by that I mean that the place, participants and socio-cultural situation form the starting points and framework within which the students must work with a local team. In order to succeed in the program, students are required

1 It is important to note that ‘applied visual art’ should not be understood to mean the same as ‘applied art’ in the sense of decoration, ceramics, glass or furniture design as the term is understood in many other countries

to demonstrate competence, not only in high quality creative practice, but also in mastery of collaborative working. To do that, students are allocated ‘real-life’ projects with community groups or local businesses. Hands on experience of ‘social engagement’ is an integral part of the program; students are required to design and deliver “innovative productions” (Seppälä, 2012, p.7) on location and with community groups.

In practice, AAD projects involve artists working with, or for, people in a public context. AAD is characterized by notions of participation, collaboration and inclusion. It should also be recognized that, while the focus of AAD is on visual arts, projects frequently embrace work across art disciplines. Projects might include, for example, performance, sound or movement. Working in this field, artists need to draw on many different disciplines, including anthropology, cultural geography and place-making, sociology, history or town planning. Inevitably, there are many points of interaction between different professional disciplines and it is, of course, impossible for the artist to be an expert in all of them. However, it is essential that the artist has skills in what Lester and Piore have called “interpretive innovation” (2004, p. 97), and this has implications for the way we conduct art education. Education providers need to consider whether the programs on offer are those most conducive to developing the skills-base required to deal with the complexities of the world of work in the twenty-first century.

CONNECTING ART, PEOPLE AND PLACE – TWO EXAMPLES

In this short essay, it is not possible to fully explore the range of ways in which contemporary art thinking has been used to engage with issues of import to communities, places or both. However, to illustrate just some of the ways, I offer two examples, both from my home country of Scotland. Although I have been talking about AAD and the innovative work going on in Lapland, it would be wrong to imply that this is somehow unique to Finnish Lapland. There are many examples all around the work of artists’ and designers’ engagement with urban or rural places and communities.

What is certainly unique and without doubt, innovative, is the master’s degree, but it owes a debt to the many community and environmentally focused art works and art-based interventions that have taken place over many years, often as the initiative of individual artists or community groups. The closest parallel I can think of to the master’s degree is the environmental art degree at Glasgow School of Art (GSA, 2017). In this book the work of many of our students and staff in Lapland is featured, therefore I have selected these two art-based projects from another country.

The first project is about a place that it has changed over the years. Instead of people, the artist has chosen to focus on animals with inextricable links to the place. It is public art on an enormous scale, a celebration of the place’s industrial heritage using a combination of civil engineering and creative skills. The second

project is also about place, but this time using a mix of ethnographic research techniques, sound, filmmaking and installation to both document and encourage people to think about a sensitive area of marine life. In both cases, art really is at the heart of the matter.

PROJECT ONE.

Andy Scott, *The Kelpies: Art meets engineering*

The Helix project (Helix 2017a) in the east of Scotland is an ambitious regeneration initiative aimed at transforming a huge area of land between Grangemouth and Falkirk. The idea was first mooted in the early 2000s, to reinvigorate around 350 hectares of land, connecting 16 local communities using an extensive paths network, forest and waterways authorities. The Helix was awarded £25m in 2007 (the maximum grant available through the national lottery and one of only three UK projects selected to receive cash from the Lottery's Living Landmarks (National Lottery, 2017) program.

The big idea behind the Helix was to create a local greenspace that connects and engages the local communities. It is, by any standards, a massive civil engineering and 'greenscaping' project and the work I want to focus on is only a part of this big picture albeit an extremely high profile and successful part – that places art at the heart of industrial regeneration and community engagement. At the time of writing (early 2018), the Helix has achieved the following:

- The Kelpies, two 30 metre high stainless steel monuments that form the vanguard of The Helix and the Forth and Clyde Canal
- A kilometre of new canal with towpaths, creating a safe new connection to Grangemouth
- 27 kilometres of shared access, high quality pathways connecting 16 communities
- A new lagoon in Helix Park
- A new splash play area
- Adventure Play Zone and Splash Play area
- The new Plaza Café
- Sustainable LED lighting for at least 14 kilometres of these new pathways
- Two new toucan road crossings and a new road underbridge
- A new wetland boardwalk
- A new group of Nordic Walkers, bringing a new health activity to the area
- Over 120 trained Nordic Walkers & over 30 trained walk leaders
- Multiple community projects, including a new beekeeping society (Helix Beekeepers), Meet The Species events, The Abbotshaugh Sentinel project

- 25 direct training places in woodland management hundreds of ongoing volunteer opportunities
- Several high level events, including a Bike Week Party, Helix Day 2013 and HOME.
- A canal tunnel under the M9 motorway
- Two new pieces of public art and the refurbishment of two existing pieces
- Multiple jobs and contracts for local and national companies during construction
- Jobs for the local community, with more to follow
- The development of a 16-mile cycle route connecting The Helix, The Kelpies, The Falkirk Wheel and Callendar House.

(Helix, 2017b)

My focus is on the role that art might play in such a massive project and I think there are lessons for us in the North about how art and engineering have come together in this project, about how artists need to be able to work seamlessly with other disciplines; engineers, planners, conservationists, local and national politicians and other decision makers. Artists who undertake such ‘place – specific’ and public work need to be versatile and willing to accept and adapt to new challenges. In the book that chronicles the story of the artworks the artist, Andy Scott, reflects:

... I'm a sculptor, not a writer and I usually let my hands do the talking away from a laptop keyboard. I'm handier with a five-pound lump hammer than with a thesaurus. I'm kind of an old-fashioned sculptor at that and I usually make the artworks by eye, relying on dexterity and drawing skills rather than CAD programmes and distant fabricators. [...] the journey of the Kelpies took me into uncharted waters: a new realm (to me) of cutting edge computer design and vast civil engineering works, engaging with myriad contractors and client groups, shifting busy motorways and huge utility pipes and even digging canals. And of course, the challenge of building the sculptures themselves. (Scott, 2014, p. 3).

Each of the two sculptures (see Figures 1 & 2) that welcome visitors at entrance way to the Forth and Clyde canal site near Falkirk weighs 300 tonnes, is 30 metres in height, uses 1200 tonnes of steel-reinforced concrete, contains 928 unique stainless steel plates and were built on site in 90 days (Helix, 2017). The idea of the Kelpies is based on the mythical horse like creatures of Scottish folklore that were able to transform themselves into other forms and were said to have the power of 100 horses. The place plays vital role in the story too, the canals were used to transport coal and other goods around the country and horses were used to tow the barges that contained the goods. The sculptures were unveiled in October 2013 and since then have proved to be extremely popular with locals and visitors, in the first year almost one million people visited the Kelpies (BBC, 2015).



Figure 1. The Kelpies by Andy Scott. Image: Graham Wylie.



Figure 2. The Kelpies and surrounds. Image: Graham Wylie.

PROJECT TWO.

Stephen Hurrell and Ruth Brennan, *Clyde Reflections: Art meets science*

2013 was designated Year of Natural Scotland by the Scottish government. A major interdisciplinary project, Imagining Natural Scotland (INS), was developed by Creative Scotland, Scottish Natural Heritage and the University of St Andrews. The overarching aim of the project was to examine the role of the arts and culture in advancing our understanding of the natural environment. A series of projects were selected for funding, following an open call to the creative and scientific communities. In total, fifteen projects were funded to investigate the natural world and how it is represented by means of art and science, underpinning the projects was the notion of engagement between the creative and scientific sectors. The variety of art-science collaborative approaches was extensive, including archaeologists, biologists, sociologists, ecologists, social ecologist, historical geographers, writers, sound designers, photographers, playwrights, software developers, poets, storytellers, environmental artists, engineers, composers, musicians, filmmakers and zoologists. Each project was led by a small interdisciplinary team, typically two to four people. The main scientific and creative work was conducted between the summer of 2013 and the spring of 2014. Outcomes of the project included several exhibitions, a public conference, a website and several publications including the anthology *Imagining Natural Scotland* (Griffith, 2014).

Scott Donaldson of Creative Scotland, summarises the aims and scope of the project, encouraging new lines of enquiry by:

... engaging scientists, environmental historians and artists of all kinds in the project: what types of 'nature' are to be found in arts and popular culture? What do these imagined Scottish environments of film, song and story tell us about 'the real thing' and our relationship to it? (2014, p. 5).

Readers interested in more information about each of the INS projects can find details at the Imagining Natural Scotland website (INS, 2017).

In this essay, I highlight just one of the projects Clyde Reflections (see Figures 3) by Stephen Hurrell and Ruth Brennan 'a meditative, cinematic experience based on the marine environment of the Firth of Clyde on the west coast of Scotland' (Hurrell & Brennan, 2017). This film, produced by collaborative art-science team of artist Stephen Hurrell and social ecologist Ruth Brennan, features underwater and microscopic footage, combined with voice recordings of people who have a close relationship with, or specialist understanding of, the Firth of Clyde. These include a retired fisherman, a marine biologist, a diver, a marine conservationist, a spiritual leader and a physical oceanographer (Figure 4). It is worth quoting Hurrell and Brennan at length as they reflect on the experience of working together:

The INS commission has contributed to our development as an innovative art-science working partnership. [...] At the outset of this project we wondered how feasible it would be to combine a documentary style approach for the interview stage with a more ambient, meditative and poetic rendering of that material. Although we belong to seemingly distinct disciplines, we have found that the overlaps between our working practices, as well as a shared aesthetic sensibility, are more important than the differences that exist within our respective fields.

A defining characteristic of our work, therefore, is that we are able to draw on a range of different material and to respond to it in a structured as well as an intuitive manner. This approach allows us to create work that opens up space for contemplation by reflecting the unfixed, shifting nature of the relationship between people and place.
(2014, p. 49).

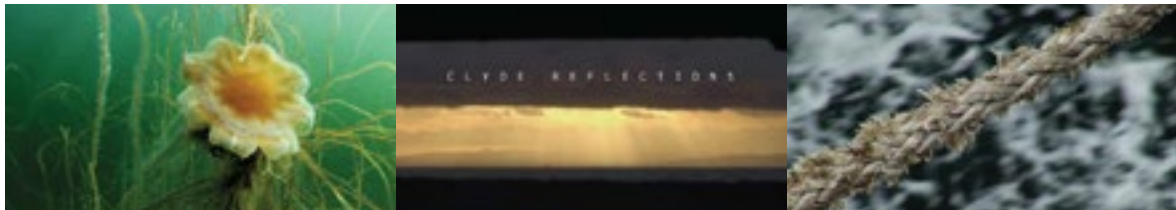


Figure 3. Clyde Reflections. Courtesy of the artist, Stephen Hurrell.



Figure 4. Analysing the interviews. Courtesy of the artist, Stephen Hurrell.

The film premiered at CCA in November 2014 and was installed in the Gallery of Modern Art (GoMA) (Figure 5), Glasgow for six weeks in Summer of 2015. Hurrell and Brennan continue to pursue their individual professional careers and work together when possible on projects concerning art, science, people and place.

IMPLICATIONS FOR TRAINING AND FUTURE DIRECTIONS

I have provided two examples of projects that I think provide us with food for thought about the way we train artists in the 21st century. In this book we celebrate the work on of the students and staff on one program at the university of Lapland, not forgetting the numerous community groups and local companies that have helped us to pioneer new ways of working through art and have also challenged us to come up with innovative solutions to common problems and issues facing society in the far north. Ageing populations, long distances between communities, migration, health and well-being concerns to name just a few of the complex interrelated problems facing many societies around the world. Apart from the challenges of living with harsh climatic conditions perhaps, these are not unique to Finnish Lapland, but such issues do present both challenges and opportunities for artists and, surely, for the way that artists are trained.



Figure 5. The film installation at Glasgow Museum of Modern Art. Image: Alan Dimmick.

The development of AAD at the University of Lapland has not been without its challenges, but it has also brought significant successes and led the way in terms how universities, businesses and local communities might fruitfully interact using art. From the early days, during the 1990s when community-based and environmental art was being developed as a core activity by the department of art education to the more recent projects there is a clear story of progress. Because the reputation of the department and faculty is well known across Finnish Lapland and, indeed the Arctic region, the University is a first port of call for businesses and entrepreneurs seeking creative collaboration.

This collaborative way of working is central to the AAD degree program and its predecessors. Whether it has been our staff and students working with small to medium size companies on art-based productions or staff research publications - partnerships and working together are key concepts. A related development has been the formation of the highly successful 'thematic network' entitled Arctic Sustainable Arts and Design (ASAD, 2018). As part of the University of the Arctic and with members in 26 Institutions across 6 Arctic countries, the group has been pro-active in research, knowledge exchange, exhibitions and publications. All of this activity and the examples in this book demonstrate, I hope, some of the benefits and potential of putting art at the heart of matters.

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Antti Stöckell, *Playing with snow and ice*, 2018, details of a series of installations.



Exploring mapping tools for service design through the *Voitto* project

Melanie Sarantou and Mari Suoheimo

This chapter is situated in practical service design. It discusses learning through action by employing established service design tools and processes, including learning through co-creation (Sanders & Stappers, 2008). Due to the iterative working approaches that involve co-design, testing and evaluation, service design enables continuous and peer-to-peer learning (Kuure & Miettinen, 2013). Mapping both a physical and action-driven process, is explored in this chapter as a useful tool for learning through action in service design processes. Mapping is a powerful visualisation tool as it produces artefacts, the physical maps, which transfer semiotic data for stimulating new insights and progressing learning in customer journeys.

Voitto is a Finnish word meaning victory, and a shortened word representing the Finnish phrase *voimavaroja, toimintakykyä ja osallisuutta Lappiin*, meaning increasing resources, viability and social participation in Lapland. This word was chosen as the title for the project discussed in this chapter. The practical use of mapping in the public sector where new tools are continuously sought to improve public services and address societal challenges (Kuure & Lindström, 2012). *Voitto* is an EU funded three year project that was initiated in 2017. The project seeks to explore new services for men who experience social isolation over a long period of time. The Education and Development Services from the University of Lapland leads the project, supported by an expert counselling team that includes the Regional Council of Lapland, the Eduro Foundation, Lapland Te Services, University of Lapland, Northern Finland's Centre for Social Services, Ranua Municipality and Lapland Ely Centre. The Faculty of Art and Design at the University of Lapland contributes expert service design and artistic knowledge to the project. The project includes participants and project stakeholders from three municipalities in Finnish Lapland, which are Ranua, Inari and Ylitornio.

The aims of *Voitto* is the social and economic empowerment of men who have become socially isolated and unemployed over years in these municipal areas. The target group (later in this article also referred to as participants or customers) are the most vulnerable and marginalised men that are ageing, (long-term) unemployed, often disabled and recipients of social welfare. Improving the work capacity

of unemployed men, their quality of life and reintegrating them into their communities is at the core of the project. Social workers, guided by the expert counselling team, identified the participants.

The project aimed to guide, counsel and train personnel in the application of the selected service design methods, including ethnographic observations and mapping. This entailed the development and modelling of participatory tools for the processing of current life scenarios by the target group, whilst simultaneously developing and formulating participatory tools for guidance and counselling for utilisation by the municipal workers who also fulfilled the role of counsellors. Service designers from the University of Lapland fulfilled the roles of process mediators. Table 1 illustrates how each municipality has participated in the working process and at what period.

TIMETABLE	MESS MAPPING PHASE	STAKEHOLDERS	PLACE
19.02.2018	Meeting of Mess Mapping and creating the sub-themes	All three municipalities represented by their social workers; facilitators from the University of Lapland	University of Lapland
19-20.04.2018	Early childhood/ kindergarten/ schooling/ army	Service design facilitators from the University of Lapland	University of Lapland
02.05.2018	Health and social services; social & healthcare services (Sote) reform and new legislation; social & healthcare services (Sote) reform and new legislation	Social workers from Ylitornio; <i>Voitto</i> -participants; facilitators from the University of Lapland	Ylitornio
07.05.2018	Hobbies; free time; connections; family; self-esteem	Social workers from Inari; <i>Voitto</i> -participants; facilitators from the University of Lapland	Inari
14.05.2018	Substance addiction; urban-rural divide; law and order issues	Social workers from Ranua; <i>Voitto</i> -participants; facilitators from the University of Lapland	Ranua
28.05.2018	Analyse and peer-review of the maps; identify connections between the sub-themes; identify the key impediments for development	All three municipalities represented by their social workers; facilitators from the University of Lapland	University of Lapland

Table 1. Timetable of the sequence and themes of Mess MappingTM with the stakeholders.

The goal of the project is to find meaningful forms of participation despite the difficult social situations these men face. Development work is being carried out by municipal workers who will be able to reform existing municipal services for new and improved customer experiences. The project aims to improve the participation rate of the target group through new experiences that strengthened self-worth and status of the participants as contributing and confident community members.

THE MESS MAP™ PHASE OF THE *VOITTO* PROJECT

The project designs development measures by defining needs and goals for socially isolated men who live in the participating municipalities in regional Lapland. The development work is being carefully guided by the participants themselves. This phase of Mess Mapping™ entailed that service designers, counsellors, social workers and other professionals focused on building and expanding existing knowledge about the participants, followed by the identification of their needs through service design, a process in which end users are situated at the core of the process (Ryttilahti & Miettinen, 2016).

The long term aim of the project is to develop new types of inclusive services, operating models and counselling methods that will be planned with the relevant stakeholders. Specific care will be given to the uniqueness of each of the rehabilitation processes with the participant groups. The team of experts share an awareness for the long-term impact and sustainability of the project. The future transferability of best practices are, as an example, a concern as they may impact on individuals, groups and local contexts in the Arctic. Thus, the focus is on co-creation with the target group and other stakeholders to develop services that include appropriate, suitable and implementable tools. Improved public services, with appropriate outreach and access mechanisms, are essential for reaching participants and beneficiaries.

METHODOLOGY

The focus on mapping processes and mechanisms in the *Voitto* project, employs an ethnographic methodology angle, because ethnography, says Geertz (1974, p. 5), entails the mapping of fields, through maintaining diaries, understanding relationships, and recording texts among other activities. In ethnographic practices, the behaviour of participants is usually observed within their own environments instead of inviting them to artificially created spaces to be observed (Banks, 2007, p. 58). However, service designers often use workshops to create spaces where co-creation is enabled through participation, whether they work with participants in their own environments or in specially prepared or created environments (Kuure & Miettinen, 2013; Miettinen, Sarantou & Akimenko, 2016).

This project used a series of six workshops of Mess Mapping™ as a base to start developing new services with the participants. Workshops enabled the exploration, analysis and understanding of the broader contexts in which the participants functioned, which include their different life experiences, and their social, economic and environmental situations (Banks, 2007). During the workshops service designers and stakeholders engaged in interviews and group discussions that were captured and processed through narrative and content analysis. Service designers approached workshops with the aim to understand the participants and stakeholders' situations in a holistic sense, including all aspects that relate to their usual daily (in)activities. Due to the sensitive nature of the project (involving marginalised and socially isolated individuals), the inclusion of participants in group activities such as workshops proved to be challenging. To bridge this challenge and to enable understanding between the service designers and stakeholders, a series of workshops and group activities was planned and conducted.

Maps are designed artefacts, because they are planned and drawn with the assistance of reflections upon journeys (Sarantou, 2014). During their journeys in specific worlds, however, travellers improvise their routes, because they embark on forward-moving actions and they 'know as they go', or discover as they proceed (Ingold, 2000, p. 228). The service designers collaboratively with the participants mapped the experiences of the stakeholders and participants as well as the envisaged solutions to their problems, thus the 'making' of maps, tangible and intangible, was based on forward-moving, improvisatory actions (Anusas & Ingold, 2013).

The tactile tools used for map making processes were, sticky notes, notebooks, photographs, audio recordings, physical bodies and enactment, while intangible tools included imagined scenarios, memories, intuition and knowledge. Letsiou (2017) refers to aesthetic mapping as a method for documentation in which collage, mixed media and other visual materials were used to produce meanings in relation to experiences. Aesthetic mapping is used by artists to explore societal, historic and political issues (Letsiou, 2017). However, art-based approaches to mapping can also be used to transform experiences into new meanings and sense-making processes.

The knowledge about the maps (and map making processes) used in this project is shaped through past experiences and service design theory (Zomerdijs & Voss, 2010), in addition to the memories, stories and knowledge of all the stakeholders involved in the process. The extensive planning and designing invested in *Voitto* in this phase was a mapping process. This chapter discusses two map making processes namely Mess Mapping™ and Resolution Mapping™.

DISCUSSION: MAPPING AS A SERVICE DESIGN TOOL

Mess Mapping™

Mess Mapping™ is a tool that was created to generate the understanding of social problems that are wicked by nature (Horn & Weber, 2007). According to Rittel and Webber (1973), wicked problems should meet ten criteria before they should be labelled as such. These authors contend that one wicked problem may be the consequence of another, thus they refer to spin-off problems that are caused when appropriate resolutions are not found for existing wicked problems. According to these theorists, wicked problems don't have solutions but rather are in need of resolutions as efforts can be made to contain or tame wicked problems, but not to solve them (Rittel & Webber, 1973).

Developed by Horn and Weber (2007), Mess Mapping™ is used to visualise social fuzziness that is based in social, political, historical and environmental complexities such as unemployment or social isolation. Figure 1 presents a semi-final version of the Voitto Mess Map™. As the name of this tool states, the realities that the project faced, which included the challenges that both stakeholders and participants faced, were messy and difficult to comprehend. However, this map revealed sufficient information to the stakeholders for generating a deeper understanding about the wicked problem.

The Mess Map™ process aimed to carefully label, organise and place actions, relationships and processes within a system. Mess Maps™ indicate existing stakeholders, actual actions, relationships and processes and should therefore not be confused with mind maps that illustrate ideas. The role of organisations and stakeholders are important in Mess Maps™ as they influence and impact on outcomes (Horn & Weber, 2007). Mess Maps™ offer holistic views and create understanding of wicked issues and the participation and collaboration needed from different entities to ensure the success of the project (or process).

The process of Mess Mapping™ is explained in Figure 2. The process for the service designers working in collaboration with the municipal representatives, which consisted of social workers and counsellors, is illustrated. While the service designers guided the structure of the mapping process, the social, historic, organisational and environmental details of the problems were provided by the municipal representatives. This illustrated the exemplary co-creation approach of service design. The service designers were responsible for creating and breaking down into finer details categories and themes from the knowledge that was provided by the municipal representatives and facilitators from the University of Lapland. The service designers together with the participants were then able to create a Mess Map™ as a result of the relationships that unfolded as illustrated in Figure 1.

The themes that were identified in the Voitto Mess Mapping™ included schooling and education, family scenarios, addictions and substance abuse, health, law and order issues, urban-rural divide, to name a few. Remoteness and geographical isolation impacted on participants' working and schooling opportunities due to the limited services that smaller schools offer compared to larger learning centres and schools in populated, larger cities in Finland. One issue that became known in this project was that the majority of the social workers in the project were women. This detail was acknowledged in the research application of the Voitto project. During the initial Mess Mapping™ process the role of compulsory military service for Finnish men was first omitted and then later added to the map as this factor can potentially contribute to social exclusion.

During the first sessions of Mess Mapping™, prominent themes and subthemes were identified such as family, schooling, health, urban-rural divide, substance abuse, hobbies, self-esteem, law and order issues, and anticipated changes to Finland's social and health service legislation. New themes were also identified during the separate Mess Mapping™ sessions. The tool continued to deliver new insights into service design co-creation as the views and knowledge of all stakeholders were incorporated to form a holistic understanding of the Voitto project's target group.

Each of the municipalities processed a group of themes that was later reviewed by experts and social workers from the partner municipalities. During the final Mess Mapping™ session of the project connections between the themes and topics were established, which created new understanding of the relationship between the problems participants experienced. For example, the theme 'self-esteem' was well-connected to additional themes in comparison to others (illustrated in Figure 3). Self-esteem seemed to affect many stages of the participants' lives with potential negative effects such as unemployment or substance abuse. During the sessions many social workers made new discoveries, for example that the majority of men who participated in Voitto had client relationships with social services since their childhood. This illustrates how negative experiences in early life stages are able to escalate into significant challenges in later life stages. Another discovery was that the term 'motivation' received multiple and complex meanings during the mapping process. To unpack this theme, participants realised that it was a main development objective for the municipal services, but without the participants' motivation and commitment to a program, the efforts seemed to have little value, which posed challenges to the social workers who have to drive positive outcomes.

The feelings of some participants were controversial after finalizing the map. Some felt that the process required hard work, while others experienced it a pleasant way to discuss and process the themes. Adhering to project schedules also proved challenging to some, while others were concerned about the oversimplification, or generalisation, of the identified themes and challenges. One participant acknowledged that sim-

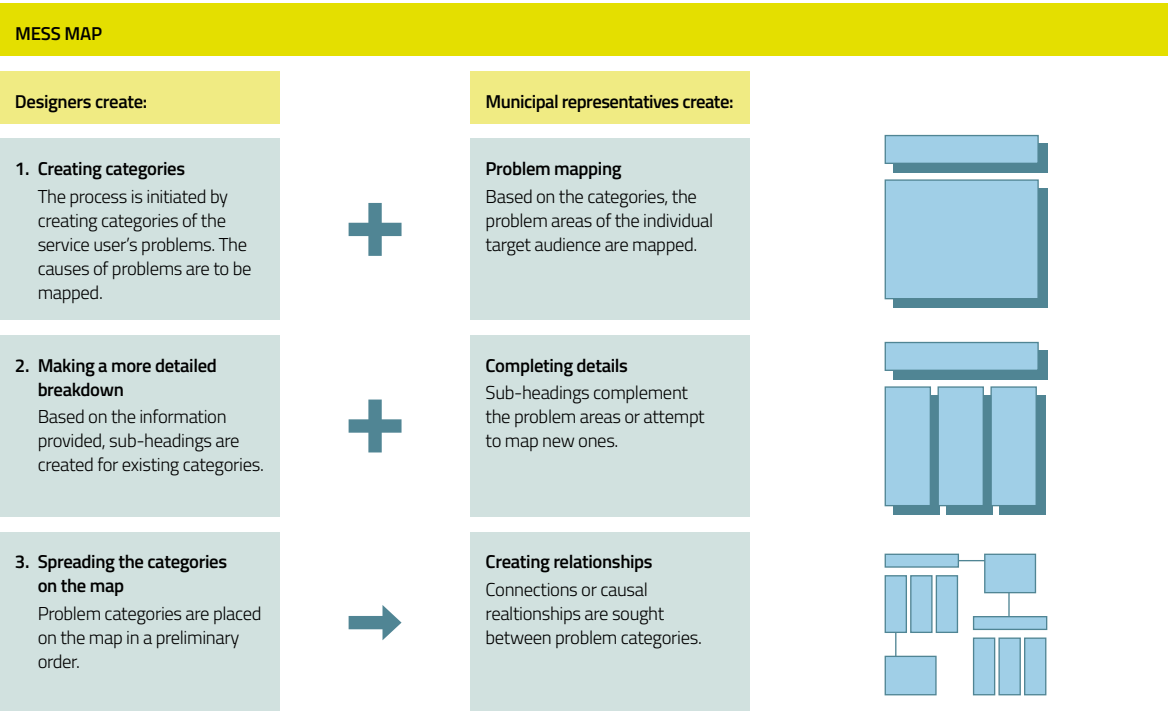


Figure 2. Mess Map™ structure used for Voitto, designed by Joel Saarimäki and Mari Suoheimo (2018).

plified themes and scenarios was necessary for the creation of services. However, each *Voitto* participant presented a scenario despite the many similarities that existed. It was also acknowledged that flexible and simplified services may be better adapted to suit individual needs.

In Autumn 2018, the next phase of the project, Resolution Mapping™ will follow the Mess Mapping™ process. Resolution Mapping™, instead of solution mapping, refers to Horn and Weber's (2007) theories, which argue that resolutions rather than solutions exist for wicked problems. Resolution mapping will focus on the discoveries made in the Mess Mapping™ workshops.

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Figure 3. This final Mess Map™ illustrates connections and areas that the Voitto project is able to influence (or not). The figure is designed to a poster with multiple details, contact the authors for more information. The figure is designed to a poster with multiple details, contact the authors for more information.

Resolution Mapping™

Resolution Mapping™ is similar to scenario mapping as it explores the future of a problem (Horn and Weber, 2007; Ramírez & Lang, 2017). In the project Voitto the outcomes of the Resolution Mapping™ will be the stories of fictive personas. Due to the sensitive nature of the Voitto project it was difficult to involve the identified participants in group activities and workshops. Thus, the social workers from each municipality will present them as they work with the unemployed and socially isolated men in their usual environments on a daily basis. To stimulate participation, fictive personas will be used as instruments to stimulate storytelling and discussions between the stakeholders. These personas were already created for the Mess Mapping™ process through the existing knowledge of the municipal representatives from Ylitornio, but were reviewed in a workshop, hosted in Rovaniemi, with municipal representatives from Inari and Ranua.

The storytelling tools that will be used are constructed around representations of past and future scenarios of these persona, for example how the person appears now, and how it will appear in the future. Storytelling will be used to explore, question and inform how a persona is enabled to overcome challenging and complex life situations, such as unemployment or reintegration into society. The journey between the initial persona and the later versions may potentially illustrate positive outcomes. Included in the Resolution Map™ will be blocks, or steps, that represent themes and 'pain points' that were discovered through the Mess Map™. Each block represents actions that should or shouldn't (represented with a red diagonal strikethrough) happen.

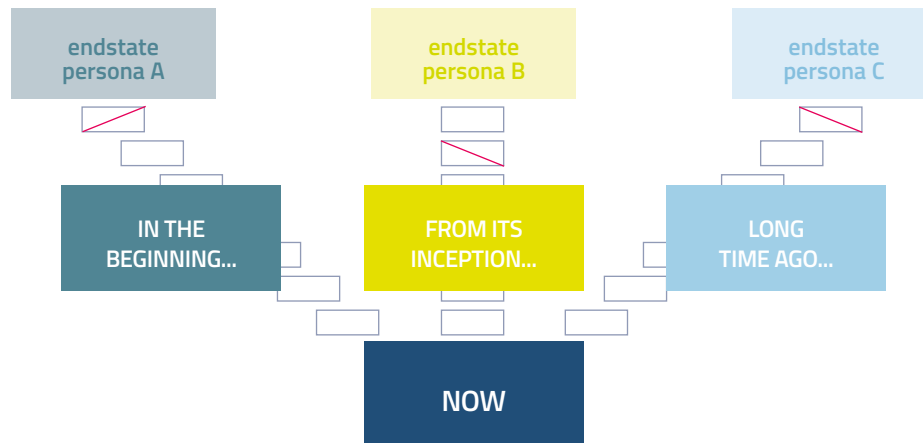


Figure 4. Resolution Map™ adapted for the Voitto project (adapted from Horn & Weber 2007, p. 22).

The Resolution Map™ (Figure 4) aims to present ideal participant journeys. The user's journey tool is widely used in service design (Baranova, 2016). In this Resolution Map™ the journeys are expected to be complex as they may indicate various services that are delivered by public and private organisations and entities. Storytelling and performativity will be additional service design tools used to explore and experience different steps in a participant's journey (Sarantou, Kontio & Miettinen, 2018). The narrative function associated with storytelling will serve as a 'sense-making' process as it has the potential to enable participants and stakeholders to verbalise their service experiences and have their voices heard in process development (Kuure & Lindström, 2012).

Figure 4 illustrates the persona tool developed for the Voitto project to stimulate participation through storytelling and performative engagement with stakeholders. This tool illustrates the positive journey that will be explored by stakeholders. This tool will serve as a persona map to illustrate life journeys. The first persona represents a challenging life scenario, while the second illustrates an improved situation. Indicated between the two personas are various actions and options for development that will be discussed and explored by the stakeholders during the forthcoming workshops.

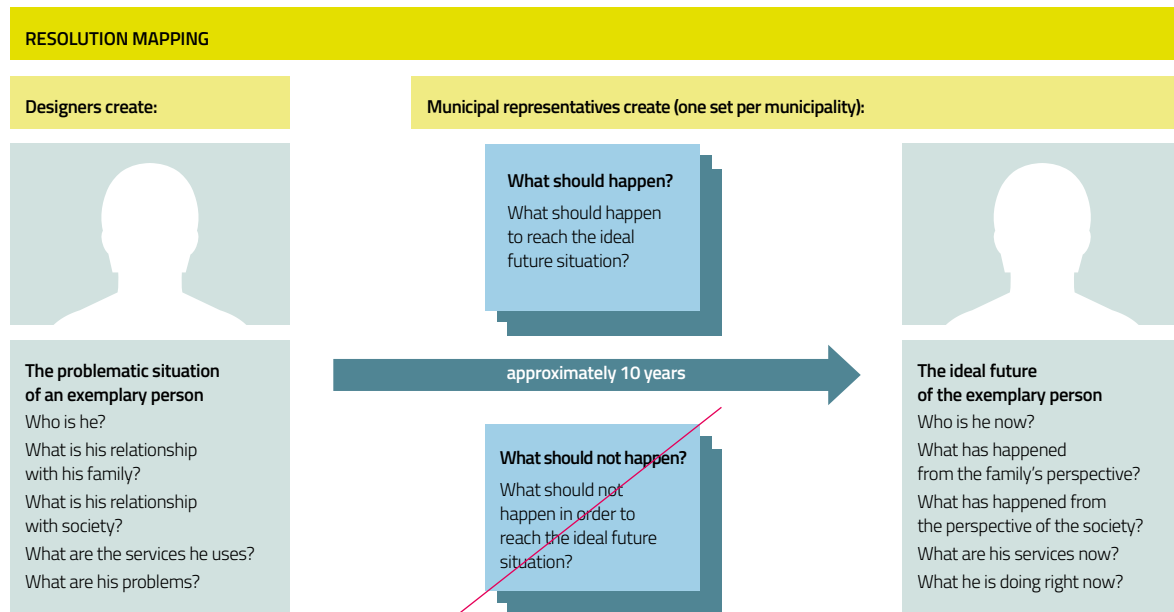


Figure 5. The Resolution Mapping tool designed for the Voitto-project by Mari Suoheimo and Joel Saarimaki (2018) (adapted from Horn & Weber 2007, p. 22).

The primary purpose for using the persona tool, or map, is to enable empathy processes between stakeholders. Miettinen, Sarantou and Akimenko (2016) explained empathy creation processes as reiterative cycles that can be used in any of the service design stages or practice-based research cycles, such as design research and enquiry, methodological development, concept design, prototyping and implementation (Creswell, 2013). The empathy creation process suggests a cycle of the often messy and overlapping phases of discovery, immersion, connection (and disconnection), detachment and analysis, followed by the last phase, planning, which is needed to proceed with follow-up processes when required (Miettinen, Sarantou & Akimenko, 2016). The persona map may be useful in the initial phases of the empathy creation cycle, which are discovery and immersion. During these phases reciprocal introduction, storytelling and sharing tools (Miettinen, Sarantou & Akimenko, 2016), enable familiarisation between stakeholders.

It is important that all stakeholders think of themselves as change makers and planners of better futures by using their places of work as platforms to achieve these goals, while remaining sensitive towards the needs of their customers or end users. The three municipalities reviewed and agreed on the suitability of using the same personas in all locations to stimulate participation of the socially isolated men. In Inari a group of men were identified that were different from Ranua and Ylitornio. Many of these men moved from southern Finland to Lapland to experience peace of mind and the Arctic natural environment. Thus, an additional persona was created for this group. These personas aided the creation of the Mess Map™ and are expected to so during Resolution Mapping™ with the aim to create positive futures for all stakeholders.

CONCLUSION

The Mess Map™ tool used and developed during the Voitto project can create new understanding of current scenarios of Voitto clients, while Resolution Mapping™ is a potential tool for envisaging new positive futures. Maps are agile working tools, while they also are tangible artefacts that facilitate participant engagement. For example, the documented feedback of participants in the Mess Mapping™ workshops illustrated that their voices have been heard. The participants also felt that the mapping created new insights and knowledge about the issues related to long-term unemployment and social isolation, which were the wicked problems in question. The sharing of experiences and service knowledge during the mapping process was also valued by the stakeholders. When utilising their full potential, maps are sensitive tools that offer stakeholders the opportunity to express identities and nonverbal messages about themes and realities they deem necessary to address.

During the Voitto workshops, paper, markers and post-it notes were used to determine the initial themes in the project. These tools are used as they often deliver fast and effective results. Through critical obser-

vation, however, the over-dependence on these usual tools, such as post-it notes in process development, can be substituted by more engaging art-based approaches. One example is the use of aesthetic mapping as it offers powerful creative strategies that span various disciplines such as visual and performative art (Letsiou, 2017; Sarantou, Kontio & Miettinen, 2017). Art-based approaches could be used by service designers in Mess Mapping™ as it offers new avenues for powerful visualisation, performance and in-depth engagement between stakeholders.

Art-based activities also enable empathy creation (Miettinen, Sarantou & Akimenko, 2016), especially in marginalised contexts where sensitive approaches to community engagement and data collection are needed. In empathy processes, aesthetic map making that draws on mixed disciplines, such as printed, painted and illustrated images, or performative arts, offer journeys of discovery and immersion, which are the initial phases of the empathy creating journey. Art-based approaches to research and development processes seek to be democratic, accessible by design. Thus, these approaches are able to facilitate engagement with complexities such as sensitive and marginalised contexts.

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Above: Snowsculpting workshop in Kautokeino in collaboration with Sámi University College. Photo: Tanja Koistinen.

Left: Tanya Kravtsov, *Silhouettes*, 2018, detail of an installation: photography, drawing, video.

Finding, sharing, creating, implementing – participatory design process

Salla-Mari Koistinen

This article describes the overview process of participatory design. Participatory design and different ways of encouraging collective creativity are design techniques to frame the problems, as well as, agree goals and actions in a dialogical way (Fuad-Luke, 2009). Every process has its own peculiarities and characteristics as the contexts change and methods are applied to fit the needs of the projects. The depth of participation can also vary during the projects, especially if the project is a long-lasting collaboration with multiple stakeholders (Harder, Burford & Hoover, 2013). The overall steps, *Finding, Sharing, Creating and Implementing*, can, however, be applied to any project (Figure 1).

In this article, I aim to present the participatory design process in which the design is done in collaboration with designers and non-trained-designers that can also be referred to as co-design (e.g. Sanders & Stappers, 2008). I use the term participatory instead of co- as the contexts and methods I often work with are sliding from participatory practices of applied visual arts to design quite organically and the activities are more process-oriented as goal-oriented. I believe that with a carefully executed process with active participants, a goal will be reached and the solutions are more innovative than working with just a goal in mind.

Participatory design is usually driven by some design initiative, such as, design agency, design school or research group, in comparison to other participatory activities which can be organized by other professionals. (Manzini & Rizzo, 2011.) Often, the challenges designers address are called *wicked problems*. Those are ill-formulated problems of different systems with many influencing factors and with more than one possible solution. (Buchanan, 1992.) It has been studied that it is typical for designers to approach problems (or design challenges) with a solution-focused strategies, rather than problem-focused research which is usually the way of researchers from other disciplines (Cross, 2007). I claim that to be a distinguishing feature in participatory design process as well if compared to other participatory actions.

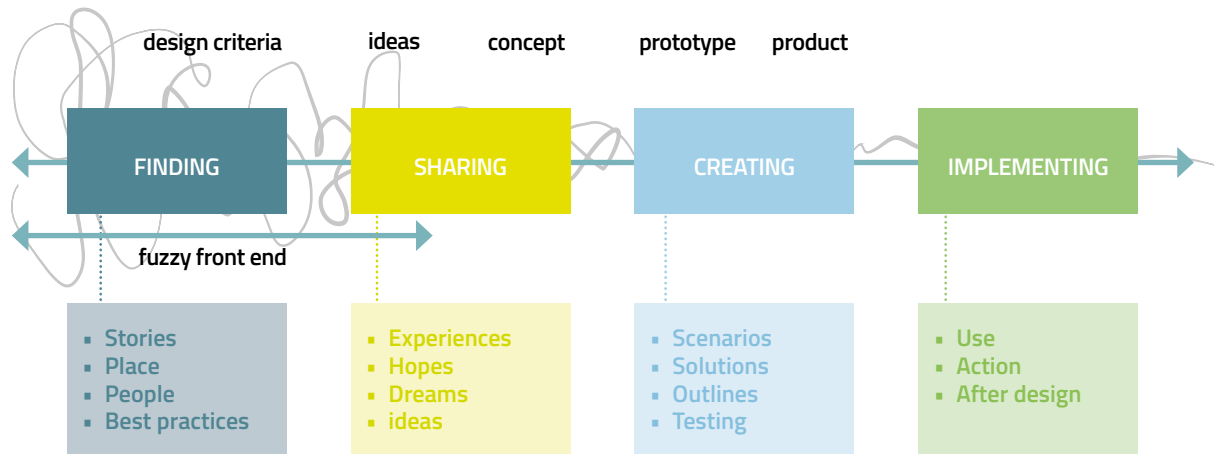


Figure 1. Koistinen, Salla-Mari: Steps of participatory design placed on Elizabeth Sanders' and Pieter Jan Stappers' figure of co-design process. The original figure is published in Elizabeth B.-N. Sanders and Pieter Jan Stappers (2008) Co-creation and the new landscapes of design, Co-Design, 4:1, 5-18.

PARTICIPATION FROM WORKPLACES TO OTHER SYSTEMS

Participatory design has evolved to be the area of expertise in design since the early 1970s. Participatory design started as movement towards democratization and joint decision-making in Scandinavian workplaces as the new technologies brought different strategies and need of skills to worklife. An important standpoint became to be that those affected by design should have a say in the design process. (Binder, De Michelis, Ehn, Jacucci, Linde & Wagner, 2014.) Nowadays participatory design has spread out from the workplaces to variety of social and technological contexts. It still carries the strong emphasis on participants having a meaningful role as equals and strong emphasis on design being creative and proactive activity.

Other collaborative design strategies, that are sometimes used as synonymous, are co-design and co-creation, as well as, user-centred design to some extent. These approaches, that have their own emphasises in

the ways of participation and in the contexts, have now started to influence each other. (Sanders & Stappers, 2008.) Influencing processes to participation in design and collective creativity are also the methods of action research and participatory action research (Bannon & Ehn, 2013) as well as, socially engaged art and social design (Miettinen, Huhtamaa & Kontio, 2016). At the University of Lapland especially, also art-based action research (Jokela, Hiltunen & Härkönen, 2015) and applied visual arts with its place- and context-specific approach (Jokela, Coutts, Huhmarniemi & Härkönen, 2013) bring new contexts, viewpoints and variety of practices to the field of participatory design.

DESIGNER DOES WHAT DESIGNERS DO

In design approaches where everyone designs and creativity is a collaborative effort the roles can get mixed-up and change throughout the design process. Designers are needed in participatory design to explore and keep track on topics, tools and methods that encourage the creative process in non-designer participants. Designers are also skilled in visual thinking, finding relevant information when it is complex and incomplete, as well as, designers are trained to conduct creative processes. (e.g. Sanders & Stappers, 2008.)

Design done in participatory mindset has become a democratized decision-making process with a wide range of participants, so it serves the process if the designer embraces the nature of design being the catalizer of change. This can mean that the designer takes an activist role on behalf of society and environment. (Fuad-Luke, 2009.) Especially now when the design profession consists of many areas of expertise, the ones working outside commercial design are in key position to find sustainable ways of practice and make choices for the future (Margolin, 1997).

FINDING

Finding in participatory design is recognizing the design challenge but also finding the stories of place and people. Mapping of physical elements of place, as well as, investigating resources and potential stakeholders are a starting point for designers in participatory design process. Collecting and analysing best practices and promising cases are phases of investigation and finding the useful strategies for the upcoming design process. (Manzini & Rizzo, 2011.) Finding and sharing are in the ‘fuzzy front end’ as Elizabeth Sanders and Pieter Jan Stappers (2008) describe the design process (see figure 1, page 71).

Stage of finding is crucial for the designer to grasp the complexity of localness and understanding the context so that the design process will meet the goals of sustainability (Thackara, 2005). When finding the locality and setting the goal for sustainability, I encourage the designer to rely, emphasize and execute the

expertise on materials, visuality and processes, as well as, “reading skills” of visual culture s/he holds as a professional.

For finding the experiences of participants and locality, it is possible to use methods of data collection, such as Design Probes (e.g. Mattelmäki, 2006; Gaver, Dunn & Pacenti, 1999), or apply approaches of place-specific community and environmental art to map the socio-cultural place (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006). Other useful tools, such as design ethnography and behavioural mapping can be found for example in Bruce Hanington’s and Bella Martin’s (2012) *Universal Methods of Design. 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. Hanington and Martin also guide, on a practical level, for literature review and triangulation which are suitable for finding the best practices and design strategies, beside studying the locality, community and place.

SHARING

The next step is to develop the possibility for stakeholders to share their experiences, stories, hopes and dreams, as well as ideas. The aim of this phase is to facilitate participants to express their backgrounds and visions related to context, and also to encourage interaction in a way that makes sharing of tacit knowledge possible as well. For this phase too, tools are one option to facilitate the expertise of people to focus on the design challenge (Sanders & Stappers, 2008).

Design games (e.g. Brandt, 2006; Vaajakallio, 2012) and Make Tools (e.g. Sanders, 2002) are structured ways of working. Lighter concepts of sharing experiences, ideas and visions, can be, for example Day in the life, Personas or Expectation maps, Idea generation and Contextual interviews (van Dijk, Raijmakers & Kelly, 2011). There are plenty of literature which can be used for inspiration of techniques for the phase of sharing. Marc Stickdorn’s and Jakob Schneider’s (2011) *This is Service Design Thinking: Basics - Tools - Cases*, Robert Curedale’s (2013) *Service Design: 250 essential methods*, and Juha Tuulaniemi’s (2011) *Palvelumuotoilu* to name a few. Also internet-sites, such as *Service Design Tools- Communication methods supporting design process* (<http://www.servicedesigntools.org/taxonomy/term/1>), *Design Kit* (<http://www.designkit.org>) and *Service Design Toolkit* (<http://www.servicedesigntoolkit.org>) provide useful tools with instructions for sharing and developing the ideas. (Figure 2)

The preliminary phases, finding and sharing, of the process are aiming to determine what is to be designed and to explore whether the concentration is on a product, an interface, a service or a building or something else (Sanders & Stappers, 2008). Finding and sharing develop regional expertise, co-research and a sense of community, which are required for reinforcing sustainable development of the area (Jokela, 2013).



Figure 2. City plans, images and toys are one example of tools that are useful in sharing the experiences and visions with other participants. Tangible material also help to envision the desired future solutions for the challenges. Image: Salla-Mari Koistinen, 2012.

Figure 3. The ideas and conversations were placed on the outline of tourism service that was based on the eight seasons in Lapland. It is easy to continue planning when the ideas are documented and shared with others. In this example of designing tourism service, the participants represented different fields and the systems of a hotel and a restaurant met the working style of artists so it was important to have a documentation of the ideas to which anyone could get back to at any point of designing. Image: Salla-Mari Koistinen, 2012.

CREATING

When the design challenge has gotten clear(er) by first two phases, it is time to start creating options for solutions. The design challenge or its parts will most likely get more defined still during the creation of solutions. For the phase of creation, designer can make use of tools and techniques that clarify the ideas, as well as, transforms conversations and discoveries into something tangible (figure 3). Sketches, prototypes, mock-ups, models and scenarios mediate visions to others and make the ideas testable (Koskinen,



Figure 4. In the north, it is easy to test the outlines and scale of ideas with natural materials. Here the group is designing an artwork for which it was important to see the size needed for the artwork and find ways for construction machines to come on the ice and clear the snow. Image: Salla-Mari Koistinen, 2012.

Zimmerman, Binder, Redström & Wensveen, 2011; see also Stickdorn & Schneider, 2011; Hanington & Martin, 2012; Curedale, 2013).

In the phase of creation it is possible to test the solutions before actual use. The approach in this step can also be described as design-by-doing, as it requires active form-giving, reflection and evaluation that is followed by new cycles of form-giving, reflection and evaluation. The suggestions for solutions become more refined during every cycle. (e.g. Bannon & Ehn, 2013.) The form-giving in this is thought widely and it can mean creating outlines or concepts for interfaces or services, besides designing physical forms for products. (Figure 4)

Prototypes and mock-ups help the participants see the possible solutions and make sense of the future. Generative toolkits, such as sets of strings, balls, Legos, plastic tubes, etc. can encourage the participants

create the design suggestions. (Brandt, Binder & Sanders, 2013.) Physical props combined with digital toolkits, such as web-camera and projector can help to visualize, stage and to design-in-action experiences, services and products in a way in which anyone can add up or get inspired on the ideas of others (Miettinen, Rontti, Kuure & Lindström, 2011). For creating, testing and refining the designs together, one opportunity is to use laboratories and spaces, such as Service Innovation Corner (SINCO) of University of Lapland.

IMPLEMENTING

Implementation is the step during which the outcomes of preliminary phases are brought into practical level and into use of participants or stakeholders. If the participatory design happens in short time-frame and the designer cannot do a follow-up of the implementation and every-day use of the solution, the important challenge is to find ways to secure that design is realistic and fits for purpose and suits for whom it is intended. (Brandt, Binder & Sanders, 2013.).

Implementation is one of the most critical phases of the participatory design process, as it pushes the design initiatives to action. It is hoped that the design project will go to use and continue to develop further after the process by the stakeholders and potentially new stakeholders (Björgvinsson, Ehn & Hillgren, 2012). To truly set the trigger for the design process to become a solution for everyday life, it is important to agree on responsibilities. In the implementation stage, at latest, it should be clear, who does, what does, when does and with what resources.

FINAL WORDS

As I noted in the beginning, every participatory design process has its own characteristics. The multiple resources for different tools and techniques give a starting point for creating the outlines of the processes but often the designer needs a toolbox from which s/he can apply methods if the process takes an unexpected turn. Proper preparation of the designer is a key element and ensures that the process stays solution-focused instead of it getting stuck in problems.

The role of the design-professional may vary from researcher and facilitator to visual communicator and final form-giver throughout the process as the participants produce data with their actions, are co-designing suggestions for solutions and take responsibilities in implementation. Currently sustainability is one of the most important aspects in design challenges and if the process seems to ignore any part of ecological, social, cultural or economical sustainability, I recommend that the designer utilizes hers or his abilities to deal with wicked problems in order to bring those viewpoints to the process.

For the phases when working with others in a participatory design process, I believe it is efficient to emphasize the visuality, as well as embodied techniques, and practicality. The tools that are introduced in the literature and online, are often visually informative, and they encourage participants to imagine, visualize and act out scenarios, scenes and solutions in such a way that the experiences can be shared with other participants. For preparation, documentation, research and designer's own use it is relevant to use notes and other written material.

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The bridge: Ten towers, ten stories

Tanya Kravtsov

“The bridge: Ten towers – ten stories” is an environmental art project, which was developed as a part of YMA – Ympäristötaidetta matkailun alueille (Environmental Art for Tourism), a collaborative project between the University of Lapland’s Faculty of Art and Design, the Artist’s Association of Lapland, and four Lapland tourism enterprises and organizations. The main focus of the YMA project is to increase the use of environmental art in nature tourism destinations and in development of tourist services, producing high-quality nature tourism environments. (YMA project plan 2014-2020)

The participants of the project were from various backgrounds, which created a fruitful team work with creative ideas and interesting discussions. Three team members were involved in the development of “The bridge: Ten towers – ten stories” project: an artist Tuuli Seppälä, a master student of Art Education Paula Sepponen, and me – a master student in Arctic Art and Design. Project’s supervisors from the University of Lapland were: Timo Jokela - professor of art education, Christa Haataja – project manager in YMA project, Elina Härkönen – supervisor of the “Project Management” course in Arctic Art and Design Master Program (AAD). We had meetings once in two weeks to share visual and reading materials, discuss and plan next steps. We also had a possibility to visit the place of the planned project three times during the year. We experienced the atmosphere in different seasons, collected visual materials and met the owner Päivikki Palosaari, who gave us information regarding the concept of the place, future plans and visions.

“The bridge: Ten towers – ten stories” project took place in experience village Tonttula - Elves Hideaway, which is located in Könkä village, at the river bank of Ounasjoki, eight km from Levi Center, Lapland. Surrounded by gloomy forest, the place offers the visitors to experience Lappish culture and nature. The attractions and activities are based on stories, fantasy, culture and mythology of Lapland.

The aim of the project was to develop a concept for a walking bridge constructed of ten towers, leading the customers from the second floor of the Restaurant Tonttula to the magical forest, where the customers will walk through a tunnel, to the most secret place of elves, the hidden huts. Each tower of the bridge tells a story about local traditions, natural materials, and handicrafts. We aimed to create multi-sensuous experiences with learning elements, which connected to local culture and brings an additional aesthetic, cultural and

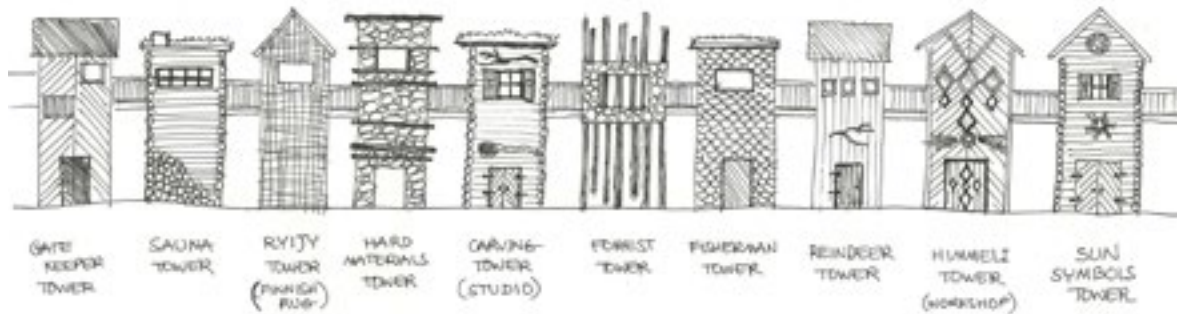


Figure 1. Sketch of the ten towers. Tanya Kravtsov, 2018.

commercial values to the place. The design of the concept was based on literature and visual research and aimed to harmonize with the environment in both conceptual and visual levels, connecting past and present.

After collecting visual inspirations and making a research about the place, local traditions, and natural materials, we planned ten themes for the towers: gate keeper, sauna, soft materials (Finnish rug – ryijy), hard materials (stones and metal), carving, forest, fishing and hunting, reindeer, himmeli, and sun symbols. (figure 1) The bridge is constructed of two levels: ground level with a space for a storage or a craftsman studio, and the upper level – the main walking path through the towers. The tasks were divided between the team members, my part in the project was to plan and design four towers of ten: himmeli, carving, forest, and sauna.

The sauna tower represents the concept of Finnish sauna as a symbol of a national identity. “For us the sauna is much more than a place for washing, however; it is the home of very many of our traditional customs and beliefs.” (Eronen, 2007, p.20) The forest tower represents the importance of the forest for Finnish people in both spiritual and physical levels. “Finnish life in the old days meant living in communion with the forest. The forest was the Finn’s world; it was there that he cleaned the land to farm and caught game, and from it he took the raw material for his buildings and implements...The forest was also a sphere for imagination, peopled by the creatures of fairytale, fable, myth and superstitions.” (Pallasmaa, 1987, p.16) The carving tower tells a story about wood and traditional handicraft – carving; representing the technique, carving tools and wooden objects of everyday use, giving the possibility to observe the craftsman working in his studio downstairs. (figure 2) Since ancient times, possessing the skills of wood work was important for Finnish man, because “the whole life was wood: buildings and means of transport, tools and traps, furniture and children’s toys.” (Pallasmaa, 1987, p.16) The Himmeli tower represents the traditional Finnish decoration made of straw. The tower has two spaces: the upper space shows the history of Himmeli, raw material and other objects made of straw in a traditional way; the downstairs space can be used as a studio, where the visitors can participate in



Figure 2. Sketches and scale model of the carving tower and some elements of inside decoration. Tanya Kravtsov, 2018.



Figure 3. Sinco prototyping. Image: Elina Härkönen, 2018.

a workshop and learn to make the basic shape of Himmeli, experience the atmosphere and purchase a set of materials. Since the project was dealing with creating a new attraction for visitors, user-centred approach has been kept in mind and applied in the designing process. As an example, the prototyping workshop of himmeli tower concept in SINCO laboratory gave new perspectives and added valuable data for the project. (figure 3) SINCO is a prototyping laboratory, equipped with technology-aided tools and interactive environment for participatory experience prototyping, located in the Faculty of Art and Design in the University of Lapland.

In the project we aimed to create new experiences with learning elements, which connected to local culture and nature, bringing an additional aesthetic and commercial values to the place. The result of the project is a plan, with visualized ideas (sketches and scale models) and written description, which can be realized in the future. The whole project was a learning experience, which included place-based research, visualization, working in a team with different stakeholders, and development of the project using design cycling process of work. The project is an example of collaborative work between Art and Design field and the industry of Tourism, which is beneficial for both fields, providing a great platform for innovative, and creative ideas.

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Embracing multiculturalism through art based workshops: quantizing qualitative data

Moira Douranou

WHO

Deeply inspired by American singer, songwriter, pianist, arranger and activist in the Civil Rights Movement, Nina Simone's Interview from the movie - Nina Simone: Great Performances - Live College Concerts & Interviews, I found myself related to her definition of an artist as follows:

"An artist's duty, as far as I am concerned, is to reflect the times. I think that is true of painters, sculptors, poets, musicians.. As far as I am concerned it's their choice, but I choose to reflect the times and the situations in which I find myself, that to me is my duty. And at this crucial time in our lives, when everything is so desperate, when every day is a matter of survival, I don't think you can help but be involved. Young people, black and white know this, that's why they are so involved in politics. We will shape and mold this country, or it will not be molded and shaped by anymore. So I don't think you have a choice, how can you be an artist and not reflect the times? That to me is the definition of an artist."

(Nina Simone, Interview from the movie - Nina Simone: Great Performances - Live College Concerts & Interviews)

Although a designer myself, at this crucial time we find ourselves once again, Simone's words are as timely as ever, regardless the field of expertise. Design has had its own share of failures, such as claims to solve the refugee crisis by building better tents, (Koskinen et al., 2011, p.101) while at the same time, the world-renowned architect Frank Gehry in his interactive architecture and design course from the online education platform MasterClass claims that *"most of our cities are built with such a faceless glass along-way for economies and not for humanities"*, concluding that *"whatever you do, promise me, that every project you make or design, you will take the risk of doing something for humanity"*. Baca (1995) claims that every inch of urban space is swallowed by skyscrapers and privatized into the so-called public space of shopping malls and corporate plazas (p.132) while previously had raised the question *"What shall we choose to memorialize in our time?"*(p.131)

WHAT

"MY STAGE / MUN STAGE", was an art based workshop supporting bi-directional social integration of young women in Finnish Lapland. The project has been running as a participatory design workshop where women from different cultural backgrounds have been sharing and creating collectively a story of their

past, present and future in Finnish Lapland. The workshop was organized under the umbrella of the “Art Gear 2016-2019” project (Hiltunen, Huhmarniemi, Ylikorva, & Laitinen, 2016-2019); a series of art based research workshops aiming to bring people together, share ideas and personal stories, develop friendships and empower both foreign and locals to face the constantly changing world we are living in.

We hold six sessions in which, five to ten women with an age average from twenty to sixty year old, from Middle East, Latin America, Southern and Northern Europe attended. Through the sessions, different art and design methods were used such as visual representations, expectation maps, storytelling and writing, enacting and body-storming and the method of Play-back theatre.

WHERE

The workshop, took place in Jokkakulma, monitoimitila, in Rovala 5, 96100 Rovaniemi, Finland, as one of the courses offered for students who were studying in Rovala during autumn '16. Rovala-College is an adult educational institution, which provides education and vocational training, as well as open-university education.

WHY

Multiculturalism is a term widely used the latest decades through social media, due to the current unstable social and political situation in different parts of our world, which lead people to flee away their countries seeking for a new homeland. Multiculturalism is currently highly associated with settlement policies such as social integration, cultural assimilation and racial segregation. A Chinese thinker and social philosopher once said that human beings are drawn close to one another by their common nature, but habits and customs keep them apart (Confucius, 511BC-479BC). Migration is and always has been the main reason why culture and livelihoods evolved, therefore, if we are willing to find ourselves peacefully living together, we must find ways to interact, communicate, share and exchange information. Future predictions demonstrate a continuously evolve between cultures and languages as well as a merge between educational fields and design approaches (Baca, 1995; Jokela & Coutts, 2014) thus, multiculturalism is a major focus of research. Because migration creates culturally different groups of people who evolve either in working places or in their daily life routine, it is important to find ways to deal with the challenges multiculturalism unfolds. One way to investigate, deal and aim to achieve healthy multicultural societies is taking part in art and design projects aiming to achieve bi-directional social integration. As Robert L. Peters said, design is able to create culture, which is able to shape values, aiming that the values created are the ones which can determine the future.



Figure 1. Participatory workshop session - Visual representations, December 2016. Image: Moira Douranou, 2016.

Figure 2. Participatory workshop session - Body-storming & Play-back theatre, November 2016. Image: Moira Douranou, 2016.

Figure 3. Participatory workshop session - Storytelling & writing, November 2016. Image: Moira Douranou, 2016.

Figure 4. Implementation of the visual questionnaire, December 2016. Image: Moira Douranou, 2016.

This study aimed to contribute the studies done considering multiculturalism in the intersection of social sciences and the field of art and design. The conceptual framework investigated the themes of design management, art-based workshop and representation graphs of a qualitative to quantitative research evaluation, within the aim of embracing multiculturalism. In order to achieve an as diverse as possible research outcome, three different ways of evaluation were implemented: a visual, a physical and an oral questionnaire which together with the field notes, a visual diary and audio & video recordings, ended in a rich material to be analyzed.

EVALUATIVE / REFLECTIVE COMMENT

"The more stories i hear, the more common things i found. We are all, so much the same."

Field notes, workshop session 30.11.2016

Considering the participants and myself as one of them, I repeat my questions that arose through my participation during the whole process. I think they are questions that arose in other art based workshops as well, and together artists and researchers, as well as anyone involved in the organization of such projects, should be aware of, before planning:

1. Why someone should leave their duties, personal life, job, studies to come to the workshop, if we cannot persuade them that, what we will do is important enough for them to spend their time with us?
1. What can actually someone gain out of our workshop?
1. How could we attract people to join us? Should we firstly think what they can gain back and use this as the main marketing tool thinking not forward, but backwards?
1. Should we instead of asking people *"What can they do"*, support the workshop as: *"What they want to learn how to do"*?
1. With whom we would like to work with?
1. How can we give value to what we do in other means than money?

If I would like to summarize the general outcome of this "My stage / Mun stage" workshop, I would use the following statements of two participants during the workshop session on 14.12.2016:

P1: *"I am afraid that people see I am a foreigner and immediately they do not like me. I avoid interact with customers at work, but after being here I feel more confident "*

P2: *"I have no clue how the practices here could benefit me in my studies or work "*

The "Participant 1" could be characterized as the ideal persona, this art based workshop supporting integration of young women, could possibly have. A person who, unconsciously through the art practices, gets integrated in the social life, gets empowered as a person and an employee; while the "Participant 2" could be characterized as the ideal future target and as an open challenge for the Faculty of Art and Design to approach, get involve, and persuade that art based methods are useful and valuable and can be applied in all the aspects of our life.

Art based process recognizes process not just product (Leavy, 2009). I strongly believe art based workshops can develop our personality and awake our consciousness. Time spend in such workshops is extremely valuable as a process aiming towards understanding ourselves and the world around us, and as such a time must be seen and recognized.

Being part of this project was a challenging, yet rewarding experience. The challenges and obstacles I faced from the beginning of the first phase until the very last workshop session considered the language barrier and general communication both among the team group as well as among the participants. I coped every obstacle as a challenge to educate and practice myself and for that purpose: I participated in three lectures referring to intercultural communication both in theory and practice, I took part in a life drawing workshop in order to create my visual diary during the workshop sessions and I presented my work during the workshop to several different audiences in order to get feedback and insights, since my willingness was to create a commonly understandable visual and written report.

As an interpretative researcher in a performative art workshop, the knowledge of the Finnish language might not sound as a mandatory requirement, however, without the English explanation from the artist, Anne Niskala, I would not have been able to follow the instructions during the sessions, and without the English interpretation from the social work researcher, Enni Mikkonen, I would not have been able to have the oral questionnaire as presented in this written form. Art based workshops differ, and in this performative art workshop a level of understanding of the Finnish language would be extremely useful, since theatre practises demand the ability to express yourself not only physically, but also orally in order to share experiences. Another challenge I faced during the workshop sessions was the multitask role I had, however, handling different tasks and roles, gave me the opportunity to always have a holistic view of the process as well as keep a highly detailed report of what has happened. Considering the exchange of skills and information, I did learn a lot from both the artist, Anne Niskala, and the social work researcher, Enni Mikkonen. I think the participation of the social work researcher created a healthy competition between the ethnographic and the interpretative research. Moreover, I believe the difference in the levels of the research was valuable and, I highly recommend in future projects the combination of master and phd level research; through the collaboration, integration of the fields can happen, exchange of working skills and healthy competition that can lead in qualitative work and research.

These project studies have been an important source of information for me, a practice on my previous skills and an opportunity to develop my understanding in ways I could not imagine myself before. Being such a challenging project, led to such valuable results and quality work I am proud to talk about and share.

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Waste to value

Anu Corin

“Waste to value” –is a collaborative project between Westenergy and University of Lapland, and part of my project studies, included in the Master’s programme of Arctic Art and Design. The aim of the project was to develop the visitor experience for Westenergy, through creating a ‘conversation piece’ exhibited in the energy plants facilities.

Westenergy is a modern Waste-to-energy plant located in the municipality of Mustasaari in Western Finland and it is an important part of the areas waste management system, utilising source separated, non-recyclable and combustible waste into energy. Electricity and district heating is produced in cooperation with Vaasan Sähkö Oy, through using the steam produced in the plant. Compared to a landfill, the combustion of waste releases significantly less CO₂. Westenergy’s WtE -plant has been operating since 2012 and it is owned by 5 municipal waste management companies. The stakeholders cover together 50 municipalities with over 400 000 inhabitants.

The ‘conversation piece’ was created collaboratively in the form of a workshop together with an invited elementary school class. In the workshop, we were collaboratively making miniature models of the energy plants different elements, by using waste material. While creating we were discussing what is happening in the energy plant and what is waste. The workshop was organized in Westenergy’s facilities and included a tour in the energy plant. A documentation in the form of a photo series is exhibited as a story in Westenergy’s window. It highlights collaborations, existing and future ones and discusses the role of creative industry in communicating and creating transparency, while pointing out that there is great value in the educational work, which is already happening in the energy plant.

The project was created on Westenergy’s initiative to collaborate with students from the field of culture and arts. Having had several collaborations done in the past together with engineering students, the field of culture offered new opportunities and aspects to the company’s communication and educational work.

According to the company’s Health, Safety & Communications Officer, there is a lack of understanding about what a WtE-plant is and about the different responsibilities in the waste management system. Therefore, the aim was to try to open a discussion about attitudes to waste, while investigating our relationship



Figure 1. School group first visiting the factory and then working on energy plants models in the workshop. Images: Anu Corin, 2017.

to material and try to understand the material flow of our society and role of a WtE-plant in the whole waste management system. Though the initial aim was to research attitudes, the project ultimately lead to developing the context for future collaborations and discussions – What could and should be discussed? How, why and where? The process-based approach is combined with object-based traditions, researching the role of participation and creativity when it comes to understanding the material world.

Through exploring the meaning of seeing, making and sensing for the purpose of learning and understanding, the project was opening new ways of communicating and understanding their visitors and customers. The project also contributed to the energy plants transparency efforts, which is apparent in seeking new opportunities to create a dialogue with their customers through unconventional methods.

The process has given me experience in how to manage a project from beginning to end. Besides improving management skills, it has deepened my own understanding of my surrounding. It lead to an insight that the relationship to material, objects and environment is deeply individual and personal. Our environment consists of natural and processed materials, complicated systems and an increasing amount of waste. However, because most people don't see the entire material flow, people tend to fail to follow the environmental impact, which leads to a lack of understanding and sense of responsibility. To create a better relationship to the environment, I think it is important to highlight that we are not outside of our manmade structures.

The Art path of Enontekiö

Huang Liu and Juho Hiilivirta

The Art path of Enontekiö, 'Enontekiön taidepolku' is a series of environmental and community-based art events in Enontekiö in Finnish Lapland. The art events are connected to the local stories of Enontekiö and realized together with local people and art students from the University of Lapland. The idea of an 'art path' was introduced when the idea of a place to showcase their art came from among the locals. Soon the idea was transformed into action.

The concept was developed by Arctic Art & Design program students Juho Hiilivirta and Huang Liu with guidance of Elina Härkönen and Timo Jokela. The project ideas were then further developed in cooperation with the municipal mayor of Enontekiö and local actives.

Through environmental and community events, the project aims to develop the attractiveness of the area in order to raise the awareness of the uniqueness of Enontekiö. The art path encourages creative movement and engagement with artists, researchers and municipality participants by expanding understanding of making art together. As a long-term impact, this project builds up the identity of the community by involving locals in co-operation, co-creating their own environment and by encouraging them to use their artistic skills and knowledge in the process. Besides, The result of the project not only benefits the local people but also the tourists from all over the world. It also has potential to develop the local economy.

The first stage of the art path took place in Hetta, a village of Enontekiö. Hetta which is located in the north-west part of Finnish Lapland. The place of the art event was determined together with the local actives. The workshop was called 'Fox was here'. According to a Finnish folk tale, the fox is running through the forest, swiping snowy hillocks with its tail. The particles are flying off into the sky creating the northern lights. This constantly shapeshifting mythical fox has left abstract tracks in Hetta. The work was done by walking on snow with the help of snowshoes (see Figure 1).

The second stage for the art path took place in an another village of Enontekiö, called Vuontisjärvi. According to a local story over a hundred years ago, a farmer called Rovaniemi wanted to increase his harvest by artificially flooding his meadow. He started digging a ditch towards a currently flooding Vuontisjärvi lake. However, the ditch made the water burst and suddenly a new strong river was running wildly. Due to the



Figure 1. A rope was a big help to make perfectly round circles. Image: Juho Hiilivirta, 2017.



Figure 2. Old wooden hay poles were used for the traditionally built structure called 'haasio' and hay and willow for the decorations Image: Huang Liu, 2017.

event, the surface of Vuontisjärvi lake had fallen several meters and now the place has a large sandy beach in the area. ‘The Haasio of Memories’ was a temporary environmental artwork, made on top of the sandy beach to recall the actions of Rovaniemi.

Our part of the project was carried out in one year, from Autumn 2016 until Autumn 2017. We produced a final documentary video of the two workshops and the video was shown in a local art festival called ‘Täyten kuun taithessa’. The community members had highly appreciate it. We believe that the art path has already gained some popularity among people and has a good change to reach the heart of every villager in Enontekiö, just like Enontekiö reached ours during the project.

SNOW ENGAGEMENT – Snow-Sculpting Workshop with the School Children from Raanujärvi

Valerie Wahlroos

COOPERATIVE WORK

My name is Valerie Wahlroos and I am a Master student in the Programme Arctic Art and Design at the University of Lapland. With the help of two Art Education students, Verna Penttilä and Josefiina Jokiahö, I planned, developed and realised the project „Snow Engagement“. Supervisor Elina Härkönen, University teacher Antti Stöckell and Antti-Jussi Yliharju supported and helped me with my ideas but main and important collaboration partner has been the Raanujärvi School and the 15 great school children who were participating in the project.

IMPORTANT CONTENTS

The snow sculpting workshop overall was developed for the school children to experience a fun, exciting and especially instructive time with snow as a material. The three-day workshop started with a little insight into Raanujärvis' early hunting livelihood with the topic of hunted animals in the past, continued with two days of intensive snow sculpting and ended with a celebration event in the evening. The „Snow Engagement“ project combined history knowledge, teamwork, decision making, handicraft, working with natural materials, promotion, creativity, logical thinking and three dimensional understanding.

When developing the workshop idea, focus point has also been, possible ways of how to approach and get the rest of the Raanujärvi community interested in a further project concerning the previous mentioned hunting history.

VENUE

Raanujärvi belongs to the municipality of Ylitornio and is situated about 60km northwest from Rovaniemi, it is an old village where its past inhabitants were Forrest Sámi who lived from fishing, forestry, berry picking and reindeer hunting and husbandry. The history of this area can be still seen and experienced at several hunting pit locations which led to the topic of hunted animals for the sculpting. The Raanujärvi school is very small with only 15 pupils from the age of 6 to 12.



Figure 1. The snow sculpting workshop started with sketching and small scale modeling the sculptures. The sculpting lasted two days and was finalised by a snow sculpting exhibition. Images: Valerie Wahlroos, 2017.



Figure 2. Images: Valerie Wahlroos, 2017.

PROJECT NEEDS

The school children of Raanujärvi being artists, not audience who learn and enjoy art through experience, a community getting closer to their own identity, creating feelings of inclusion, belonging, pride and happiness where the key theories for my project idea.

When planning to involve the villagers in a further project, I would like to get them motivated in working together on a topic that regards and should interest everyone. Ancient hunting and herding places had been the contemporary herders' past, are still their present and will be their future. To get more attention from the majority of the community, starting point was, to give the children an insight to their early livelihood which concentrated on their past local hunting culture.

END RESULT

There have been three major points, that lead to the success of the „Snow Engagement“ project. A great collaboration among the project team, committed and enthusiastic participants as well as a simple and flexible project plan and timetable. Raanujärvi school, our cooperation partner, surprised us with unique and talented participants. The children have shown great group working attitude, motivation, and creativity which in the end could be seen at the celebration evening on the last day of the project. They astonished us all with six fantastic animal sculptures, a full furnished sauna and two snow graffiti walls.

What I learned from the project was that it is important to offer our children more often the environment, time and possibility to be creative and they will astonish us with a richness of ideas and create a whole new world.

During the snow sculpting exhibition, I also had the feeling of being understood, heard and known by the villagers. People have been speaking to me about the project but also about their knowledge of the hunting history. This made me realise how important it is to approach an unknown community slowly without pressure or commitment to gain their trust and attention. All in all, a good start to continue my future project with hopefully many participants from Raanujärvi.

A Winter playground project

Maiko Ikeuchi

My project was an environmental design project, the aim was to design and build a playground with snow and ice in Tonttula, Kittilä. The playground was intended for the many family tourists that visit the place during the Arctic winter.

The main idea behind of this winter art project was to entice more visitors from Finland and abroad to Finnish Lapland. In addition, it was for the tourists to get to know the climate of the Arctic Circle and appreciate the beauty of nature. Moreover, it was also for the people who live in the area to rediscover the charm of the local culture, nature and celebrate the value of the area.

The project was carried out from the 15th to 19th of January 2018. The tourists coming to Lapland during the winter are really interested in the natural phenomena of clear days, snow and nature. They are eager to see and experience the cold, snow, ice, darkness, Aurora, reindeer and folk cultures that existing in the Arctic area.

Therefore, I thought it would be an excellent opportunity for the audience to think about the ecosystem of the natural environment as well as the beauty of natural materials if we could use to create art using snow and ice. Snow is almost the ideal natural material that symbolizes the Arctic Circle.

Tonttula is located in the Lapland region of northern Finland. It is an experiential theme park that is operated by the Hullu Poro group. They own many hotels and facilities in the Levi area that is world famous as a ski resort. The theme of Tonttula is Santa Claus and his Elves so the park consists of old buildings, antique furniture, and things related to fairy tales such as Santa Claus and Elves.

During the project, I made a winter playground with university students which was a part of university workshop. I designed a labyrinth in the form of old books, a slide in the shape of a wooden spoon, a resting place (a dome in the shape of a Kuksa), and some ice swirls in the shape of fallen leaves. The inspiration for those ideas came from Finnish traditional crafts, fairy tales and nature.

As our time was limited, In the end, we made three snow Kuksa domes and one wooden spoon shaped slide. The results can be seen in Figures 6-8.



Figure 1. Scale models for the playground. Image: Maiko Ikeuchi, 2017.

Figure 2. Making snow domes. Image: Shi Si, 2018.



Figure 3. Finalised snow playground at the Tonttula yard. Image: Maiko Ikeuchi, 2018.

I also had wanted to include an animation, this was created using a simple elves' shadow animation and projected on to snow objects as an experiment. I tested the concept to see if it would make the playground more attractive. My idea was that when a person was playing in the playground and standing between the projector and the snow, a shadow of would become a part of the interactive media art because it was projected simultaneously on the animation.

The process was tested on the 4th of February because we did not have enough time to try it during the actual workshop. However, it went well even with a small audience and I feel the use of animation can be developed further as just one possibility for winter art playgrounds and other tourism related art installations.

The Arctic Art and Design master's programme has been developed to respond to the changing role of the creative professional in society. The content is designed to harness the potential of service design and applied visual arts in social, community or business contexts. Service design and applied visual arts are used by our students to work with clients and community groups to identify problems and create solutions - It's creative collaboration.

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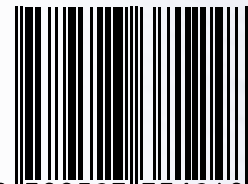
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